



action

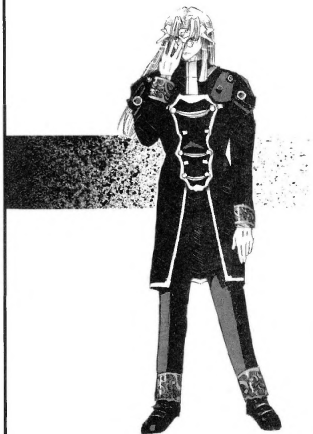
EXCEL/5月5日

09



story and art by RIKDO KOSHI

The stories in *Excel Saga* Vol. 09 first appeared in the May 2000, October 2001, December 2001, and January through April 2002 issues, respectively, of the monthly magazine *Young King Ours*.





**STORY AND ART BY
RIKDO KOSHI**

EXCEL SAGA

09

5. OUTER MISSION
THE WILD WEST DETECTIVE SAW
IN THE MIDST OF SMOKE ON THE WATER
VARIOUS CASES OF MIDNIGHT MURDER
IN THE SECRET TRICK ROOM WHILE
DANGEROUSLY DANCING AT THE STRAY
SUN SERIES STORY
33. MISSION 1
DENSITY OF THE PROTAGONIST
59. MISSION 2
CRYSTAL LOCALE
85. MISSION 3
IS LIFE WORTH MORE THAN THE STARS?
105. MISSION 4
THE PRISON OF HAPPINESS
131. MISSION 5
WE WILL FIND EACH OTHER AGAIN
IF WE RETURN TO THAT TOWN
190. OUBLIETTE
(EXCEL SAGA BONUS SECTION)

**STORY AND ART BY
RIKDO KOSHI**

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EXCEL SAGA

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PARENTAL ADVISORY
EXCEL SAGA is rated T and is recommended for
readers who are age 10 and older. This book
contains fantasy violence and mature situations.

SPECIAL EPISODE

HEY!
THERE'S
A CASE
HAPPENING
IN THE
CONFERENCE
ROOM!

SPECIAL EPISODE

HUH?
WHO
ARE
ALL
YOU
PEOPLE?
THIS
IS A
CRIME
SCENE!

AND
THANK
YOU,
DEAD
GUY,
FOR
RUINING
MY
WEEK-
END!

HMM...
NOW
IF WE
CAN ONLY
SINGLE
OUT THE
CAUSE
OF
DEATH.

CONFERENCE ROOM

AH,
EXCUSE
ME...

I should be
able t' curse
this case w/
me *psychic*
abilities...
or summik
like that.

Howay,
lass.

WELL,
I WAS
THINKIN'
SUICIDE,
BUT
THERE'S
SOME-
THING
SUSPI-
CIOUS
ABOUT
IT...

AND
WHAT'S
YOUR
THEORY...
DETECTIVE
IWATA?





To solve your mysteries!

Coden? What is good in life?

Wrong style!

Thank you! Case closed!

VERY CONVINCING.

YOU THINK IT'S RIGHT-- TO SACRIFICE A SOLDIER LIKE THAT?

The tragedy is Mr. Iwata's th' aanly real detective here.

SORRY, JUST ONE MORE QUESTION. THERE'S ONE LITTLE THING THAT STILL BOTHERS ME...

MY WIFE ALWAYS GIVES ME A--

OUTER MISSION

THE WILD WEST DETECTIVE SAW IN THE MIDST OF SMOKE ON THE WATER VARIOUS CASES OF MIDNIGHT MURDER IN THE SECRET TRICK ROOM WHILE DANGEROUSLY DANCING AT THE STRAY SUN SERIES STORY



キン

ッ

カララ...

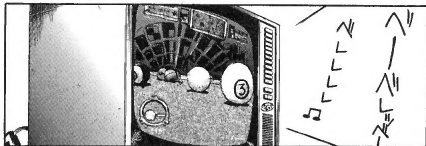
カッ
オン

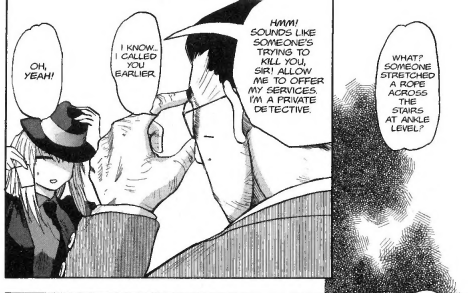
カッ

ゴッ

(HYATT...?)
HA-CHAN...?

YES?





WHAT
DO YOU
WANT
ME
TO DO
WITH
HER?

NO
PROB!

WE
NEED
YOU TO
FIND THIS
WOMAN,
QUICK--
BEFORE
THE MEDIA
CATCHES
ON.

IF SHE
WAS THE KILLER,
IT'S GOING TO
BE THE WORST
SCANDAL
THIS CITY HAS
EVER SEEN.

LOTS
OF
ROOM
IN MY
BROOM
CLOSET.

YES.
BEFORE
THE
POLICE
DO.
GET HER
DEAD OR
ALIVE.

RIGHT,
RIGHT.
FIND
THE
NURSE.

NO
MATTER
WHAT...
I INTEND
TO PROTECT
MY BOSS.

YOU
AVOIDED
EYE
CONTACT

OH, NO. WE
JUST... WANT
TO HAVE A FRANK
CONVERSATION
WITH HER AND...
CLEAR UP THE
SITUATION.
THAT'S ALL.

FIRST
JOB
IN...
how
long?

AND
THAT
WAS
IT...

"DEAD
OR
ALIVE"
?

*I'm
trusting
to your
discretion
in this
matter.*

*Here's
all we
know
about
her.*

...huh?

OKAY--
WE'RE
OUT OF...

HEY,
LITTLE
GIRL.

Hiyoko
brought
money.

IT
SAYS,
"ADULTS
ONLY."
SCRAM.

HONEY,
YOU'RE
PROBABLY
NOT OLD
ENOUGH TO
READ THE
SIGN...

PRIVATE
INVEST

OH, NO,
HIYOKO-
CHAN.
YOU'RE ALL
GROWN
UP NOW!

BUT
NO MATTER
HOW MUCH
SHE HAS,
SHE HAS
TO LEAVE,
BECAUSE
SHE'S JUST
A LITTLE
GIRL...





JASRAC 0207196-201



ALL
THAT
REMAINS IS
TO HUM MY
THEME
MUSIC AS
LOUD AS
HUMANLY
POSSIBLE!

NOW I
DON'T HAVE
TO PRETEND
I RIDE A VESPA
ANYMORE!



RESEARCH
AND...
INVESTIGATION!



YOU
MURDERE--



...HE'S
DEAD!

HE'S...







...th-
this
woman...

...kil...



oh...
my
sen-
ior...



HANG
ON!

WHAT
HAPPEN-
ED?



HA...



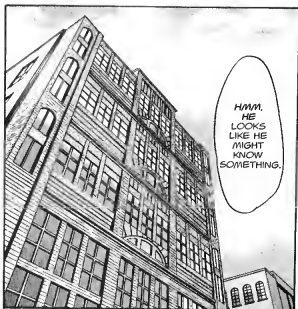
...HA-
CHAN.





DID SHE?

DID SHE DO THIS TO YOU...?



HMM.
HE
LOOKS
LIKE HE
MIGHT
KNOW
SOMETHING.



HA-CHAN...
NOW
I'M
AVENGING
TWO
MURDERS.

THE
LIST
OF
CON-
TACTS...



THERE
IS NO
TURNING
BACK.

THIS
IS
YOUR
LAST
CHANCE
AFTER
THIS.



ALL
I AM
OFFERING
IS THE
TRUTH.

REMEMBER.

BETTER
GET
OUT OF
HERE
BEFORE
THIS
BECOMES
A TRI-
LOGY.



LEMME
SEE--

MAYBE
I CAME
TO THE
WRONG
PLACE.

YOU TAKE
THE BLUE PILL,
THE STORY
ENDS. YOU
WAKE UP
IN YOUR
BED, AND--

NOPE,
CAN'T
UNDER-
STAND
A
WORD



HOW
AM I
EVER
GOING
TO FIND
HER?

I WISH
THIS LIST
HAD BEEN
A BIT MORE
SPECIFIC...



!?



WAIT
A MINUTE--
ON THE
LIST...
HER
HOME
ADDRESS!



OPENED
IT WITH
A GUM
WRAPPER!

LOCK
PICKED

OH, SO
YOU'RE
THE ONE
WHO WAS
MAKING
THE BLOOD-
CURDLING
SCREE--

OUCH...
that's
gotta
hurt!

SHE'S...
SHE'S
BEEN
STABBED.

HUH? NO.
LOOK,
MY
HANDS
ARE
DRY.

YOU
KILLED
HER!

...NO...
BAY-
ONETED!

Symbolism of Events

Let's
get
that
black
sumbitch!
Let's
get 'im,
Earl!

Wearing
black
hat,
black
tie,
black
suit.

Suspect
fleeing
the
scene.



CRAZY
OLD
HAG!

I
DIDN'T
DO
IT!



DIS-
CRETION!
THE
QUALITY
OF
BEING
DISCREET!

WHAT
THE
DILLY-O
IS
GOING
ON?

HEY!
FA-FA-
FLUNKY
!



WHAT--
OH.

LOOK--
COME IN,
BUT FOR
GOD'S SAKE,
JUST SHUT
UP!



THAT
WAS A
BAYONET
FROM
A 1944
MOSIN-
NAGANT
CARBINE!

DO I
LOOK
LIKE
I GOT
ONE OF
THOSE?!



...CAN'T
EVEN
ENJOY
MY
LUNCH.

HMPH.
PAIN
IN THE
NECK.

YOU BETTER START
TALKIN', PAL, 'CAUSE YOU
ARE THE MOST UNBORING
BUREAUCRAT I'VE EVER
RUN INTO. SINCE YOU CAME
INTO MY OFFICE, MY
PARTNER'S BEEN KILLED,
I'VE BEEN FRAMED FOR
MURDER, I'VE HAD
TO SIT THROUGH
PSEUDOMYSTICAL
DIALOGUE--





The
Bayoneting
Bomber
has struck
again,
Cap'n!



MEN, IT'S
BEEN A WHILE.
NO MATTER WHAT,
I WANT YOU TO STAY
SAFE. WE'LL
CELEBRATE WHEN
THIS IS ALL OVER.



AND
THE
SOONER
YOU
SHOOT
HER DEAD,
THE
SOONER
WE
CELE-
BRATE!



TODAY
IS NOT
GOING
WELL.

GOOD-
NESS.

OH

MY

Cap'n
promised us
Korean
B-B-Q if we
stop her
in twenty
rounds or
less!





YEAH, QUICK--
FINISH HIM OFF.

BUT, AIN'T HE
THE POLICE COMMISSIONER?

YOU'LL
NEVER
TAKE ME
ALIVE,
COPPERS!



THE
MAYOR'S FLUNKY
SAID IT WAS
SOME BIG
SHOT WHO
WAS MURDERED.
WHY DON'T I
INVESTIGATE
HIM?

RIGHT!

HMM.

FIRST
PRINCIPLES,
CLARICE!



MAYBE
IF I
ASK NICE,
THEY'LL
POST-
HUMOUSLY
EXONERATE
MY DNA.

SUMMARY
EXECU-
TIONS.
HONESTLY!



AND DON'T
YOU KNOW--
WE'VE
ONLY GOT
THREE
PAGES
LEFT

QUOTE

QUOTE

BUT
THIS
IS A
VERY
DIFFICULT
CASE.

I SAY
WE
GET THE
GUY!

NOT
YET?

Why
not?



OH...

IT'S
YOU.

YES.
A
BAD-GIRL
COP...

...SENT
TO
INVESTIGATE
HIGH-
SCHOOL
CRIME!

HE
HAS
A PH.D.,
YOU
KNOW.



SORRY.

WRONG
SHOW,
MA'AM?

Erm.



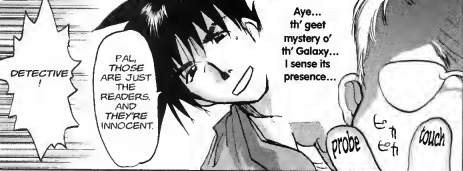
I
sense
it...
the
geet
mystery...



C'MON,
BUDDY.

almost forgot
you were
there

PSYCHIC
POWERS,
HUH?



And now,
the resolution:

EVERY
ONE OF
YOU IN
THIS ROOM
HAD THE
MOTIVE, THE
MEANS,
AND THE
OPPORTUNITY.
YET ONLY ONE
AMONG YOU
POSSESSES...
THE GUILT.

LADIES
AND GENTLE-
MEN, I'VE
GATHERED
YOU ALL HERE
IN ORDER
TO REVEAL...
THE MURDERER'S
IDENTITY.



Number who died in vain: 4

END OUTER MISSION



***It
was
Gojyou
Shiouji.***



B: Bigger Than Senior Excel
W: Smaller Than Senior Excel
H: Redacted

**ON CONFIDENTIAL
INDEPENDENT
ASSIGNMENT**





Featured Character

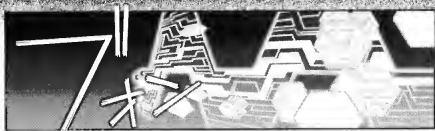
#...I forgot how many times I've done this.

- **Code Name: Elgala**
- **Alias: Kasumi Munakata**
- **Primary Skill: Sword Fighting**
- **Likes: Things That Are Cute**
- **Dislikes: Things That Are Not Cute**
- **Hobby: Impecunity**

PAST: CLASSIFIED

EXCEL'S EDGE

We now return to our regular continuity.
ACROSS, an institute promoting utopian ideals, is a secret society
which describes their primary goal as world conquest.



OH...
IT'S
OPEN.

IT IS
JUST A BIT
OF INFORMATION THAT
ELGALA, PICKED UP
SOMEWHERE

WHERE'D
YOU
LEARN
THAT,
HUM?

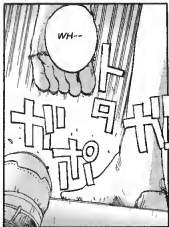
ACTUALLY,
SENIOR EXCEL,
YOU CAN
JUST SLIP THE
LATCH LIKE--
SO.

C'MON,
C'MON!
THE
KEY!



MISSION 1

DENSITY OF THE PROTAGONIST





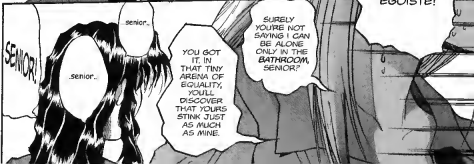
ONE
HAS A
WOODEN
FLOOR,
ANOTHER
TATAMI
MATS--

WHY NOT?
I ELGALA
AM A VERY
PRIVATE
PERSON.

HOLD IT
RIGHT THERE,
JOHN GALT.
DID I JUST
HEAR YOU SAY
YOU WANTED
YOUR VERY
OWN PRIVATE
ROOM?



ÉGOÏSTE!



SENIOR!

senior...

senior...

YOU GOT
IT, IN
THAT TINY
ARENA OF
EQUALITY,
YOU'LL
DISCOVER
THAT YOURS
STINK JUST
AS MUCH
AS MINE.

SURELY
YOU'RE NOT
SAYING I CAN
BE ALONE
ONLY IN THE
BATHROOM,
SENIOR?





ALL
RIGHT...
LET'S
TRY
TURNING
IT ON.

WHAB
D'YOU
DINK
DIZ IZ--
A
BUDGET
MOTEL?



WAIT.

OWSS.

OKAY...
GOOD
NOT
COIN-
OPERATED

WHY'B
YOU
DO
DAB?



I WANT
TO WATCH--



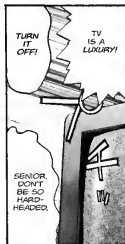
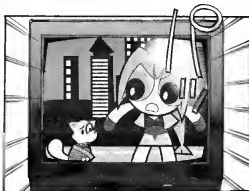
Bubbles!
Come on!
We've got
work
to do!

Puppy!

WHY
SHOULD
IT BE
BROKEN?

I DON'T
GET IT...
IT'S NOT
BROKEN.

HUH.
JUST
BASIC
CABLE.



TURN
IT
OFF!

TV
IS A
LUXURY!

SENIOR.
DON'T
BE SO
HARD-
HEADED.



SENIOR
THERE
ARE OTHER
APPLIANCES
AS WELL.

FOR
EXAMPLE
A LARGE
WHITE
BOX TO
KEEP
FOOD
FROM
SPOILING.

IS
THIS SOME
KIND OF A
TRICK?



AH!
♪



I, ELGALA,
AM GOING
TO THE
BATHROOM.

REALLY,
SENIOR--IF
YOU DON'T
WATCH MORE
TELEVISION,
HOW CAN
YOU EVER
EXPECT TO
ENJOY
LIFE?

SO A
LITTLE
IS
ALL
RIGHT,
SENIOR?

A-A
HALF-
HOUR
A DAY...
NO
MORE!





TO
PLUNGE
INTO
THE...



AH,
THE
SCENT...

THE
STEAM...



MA
CHÈRE
AMIE.

A MOI,
A MOI...



JEAN-PAUL
MARAT...

WHO
DO
YOU
THINK
YOU
ARE...

A
BATH?

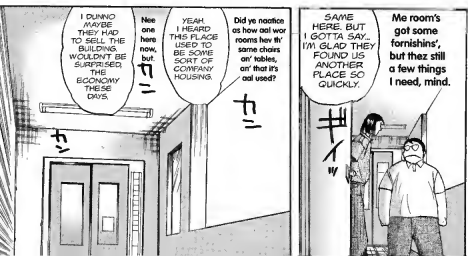


OH,
SENIOR,
IT'S
A GAS
RANGE.

SILENCE,
ARISTOCRAT!
FREEDOM
IS NOT
FREE;
NEITHER
ARE
UTILITIES!

GET
THE HELL
OFF
OF ME,
YOU
PSYCHO!





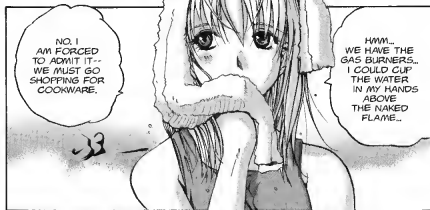


FEELS STRANGE TO USE AN ELEVATOR, JUST TO GO ONE FLIGHT UP.

SHE'S ON THE FOURTH FLOOR, RIGHT?

Canny idea.

LET'S SEE IF MATSUYA WANTS TO COME.



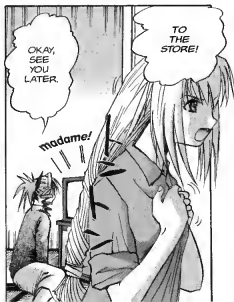
NO. I AM FORCED TO ADMIT IT-- WE MUST GO SHOPPING FOR COOKWARE.

HMM... WE HAVE THE GAS BURNERS... I COULD CUP THE WATER IN MY HANDS ABOVE THE NAKED FLAME...



DON'T MAKE THAT FACE, PLEASE

J- JUST KIDDING.



OKAY, SEE YOU LATER.

madame!

TO THE STORE!



GOOD.
I'VE GOT MY
LIST RIGHT
HERE.

WATANABE
KUN..?



We
wuz
goanin'
t' the
store.

WHAT?

GUESS
MATSUMI'S
THE
ONLY
ONE
ON THIS
FLOOR,
THEN.



ROPPON-
MATSU II
SAID SHE'S
UM, LIVING,
DOWN-
STAIRS.



WHICH
ONE'S
HER
ROOM?

THE
ELEVATOR'S
KINDA
RUN-
DOWN
TOO,
ISN'T
IT?



I GUESS
ALL OF US
WHO WERE
BURNED OUT OF
THE BUILDING
FETCHED UP
HERE.

...YOU'RE
HAPPY...
AREN'T
YOU...?





WE'VE BOTH HAD A PRETTY HARD TIME, EH?

HELLO, MS. AYASUGI.

OH MY GOODNESS.



ME TOO.

IWATA

I FELT LOST FOR A WHILE...

OH... YES...

WONDER HOW IT HAPPENED?



WELL, YEAH... THE PLACE BURNING DOWN...

HMM?

...WE HAVE?



OH, NICE TO MEET YOU, MY NAME IS CHIHAYA AYASUGI.

MISAKI MATSUYA I'M IN '90!

UM... YOU ARE...



VICTIMS?

IT'S JUST TOO BAD THAT WE WERE ALL VICTIMS OF THAT FIRE.

GLAD TO SEE YOU.

OH... YOU'RE ALL OKAY.

Are ye
sayin' ye just
noo lorned her
forst name? How
man—how many
moonths hev ye
knaawn her?

*Her
first
name is
Chihaya.*

Chihaya.

OH,
I SEE.

I'M
SORRY...
WE'RE IN THE
MIDST OF CLEAN-
ING...

DID
YOU
WANT
TO GO
TO THE
STORE
WITH
US?

THAT'S
A NICE
NAME

YOU
DON'T SEEM
TO HAVE ANY
RELATIONSHIP
WITH THE
DOCTOR...

THE
DOCTOR
?

OH,
NEVER
MIND.

WAS THIS
SOME KIND
OF GENERAL
SETTLEMENT
OVER THE
BUILDING
FIRE?

?

I THOUGHT
ONLY PEOPLE
FROM OUR
OFFICE
WERE BEING
MOVED
HERE.

YES,
TAKE
CARE.

SEE
YOU
LATER,
OKAY?

BUT
REMEMBER
THAT--AS
YOU WILL
ONE DAY
BE THEIR
MASTER--
TO AVOID
EXCESSIVE
FAMILIARITY
!

ACTUALLY,
I'VE
ALWAYS
KIND OF
LIKED
THEM.

ARE
THEY
BAD
PEOPLE,
SENIOR?

チヤッ

IT SEEMS
THEY TOO
ARE LIVING
HERE NOW,
SENIOR.

YES,
AND NOW
THEY KNOW
WE TOO
ARE LIVING
HERE!

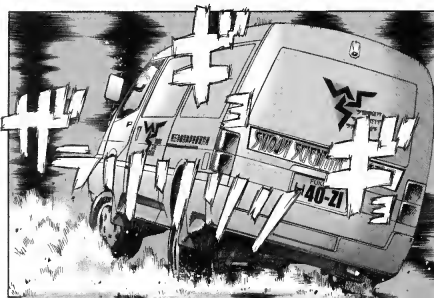
AREN'T
THOSE OUR
NEIGHBORS
FROM
THE OLD
PLACE?

OH,
FOR
GOD'S
SAKE,
SENIOR!

NO WE'LL
USE THE
FIRE ESCAPE,
IN ORDER TO
CONFUSE
OBSERVERS.

HEY,
SENIOR!
THE
ELEVATOR
IS THIS
WAY!

カニ
カニ
カニ







YOU
MEAN
ROPPON-
MATSU II?
WAS THERE
SOMETHING
WRONG
WITH
HER?

OH,
YES... THAT
MALE BODY...
I'M SORRY, BUT
I HAD TO
WORK ON
SECOND
FIRST.

(giggle)

WHERE'S
IWATA-
KUN?



THE VAN
WAS
DRIVING.
I WAS
THE ONE IN
BACK BEING
RECK-
LESS.

BY THE
WAY, DO
SOMETHING
ABOUT YOUR
RECKLESS
DRIVING,
SCHMUCK!

JUST A
MINOR
THING,
AND YOU
KNOW
I LIKE
THAT.



Aye?
That's
champion!

OH,
DAIMARU-
KUN. DR.
KABAPU
SAID HE
WOULD
COMPENSATE
YOU FOR THE
LOSS OF
YOUR NEW
COMPUTER
SYSTEM.

WHAT?

is

I DON'T
THINK
EL
HERE
IS
QUALI-
FIED
TO
JUDGE
THAT.

BY
THE WAY
AREN'T
OUR
NEIGHBORS
KIND OF
STRANGE?

I HOPE
THIS
NEIGHBOR-
HOOD
IS THE KIND
WITH A
LOT OF
DUMPSTERS.

I JUST
REALIZED.
YOU
CAN FIND
DISCARDED
POTS IN ANY
GOOD-SIZED
DUMPSTER.

...WE ONLY
BOUGHT
THAT ONE
SMALL BAG
OF RICE
YOU'VE
BEEN
CLUTCHING
IN A DEATH
GRIP.

HOLD
ON,
LEAVE
GET
THE
KEYS...



カ
ニ
カ
ニ

THE
KEYS...



THE
KEYS...

SHE'S
SPEAKING HER
INNERMOST
THOUGHTS
ALoud
AGAIN.

UGH.

HOW COULD
SHE HAVE
LOST THE
KEYS THROUGH A
HOLE IN HER
POCKET?
HOW COULD
SHE?

I DON'T
BELIEVE
THIS!



THEN LOGICALLY, THEY MUST HAVE POKED AND JOSTLED THEIR WAY DOWN MY PANTS LEG BEFORE FALLING TO THE GROUND WITH A SHARP, METALLIC "CLANK" ...NOT FAR FROM HOME!

LET ME THINK! IF THE HOLE IN MY POCKET IS ONLY YAY BIG...

SENIOR EXCEL, WHY DON'T YOU JUST LET ME SLIP THE LATCH LIKE I DID BEF--

NO, YOU DON'T! WE'RE GOING TO DO THIS PROPERLY, IF WE HAVE TO STAY OUT HERE ALL NIGHT!

HERE, KEYS!

I'LL GO LOOK IN THE PARKING LOT...

YES, SENIOR.

YOU CHECK THE STAIRS, EL.

jeez

...HMM?

LET'S SEE, WE TOOK THIS PATH, AND...

NO GOOD! LET ME GO BACK TO THINKING!

KEYS! WHERE ARE YOU?



///...



///...

DR.
KABAPU.



SIR.

OH...
THAT
WOULD
BE NICE.

SHALL
I BRING
YOU
SOME
TEA?



NO,
JUST
THINKING.

TIRED
?

SIR,
YOU
SEEM
TIRED.

ABOUT
THOSE
BUDGETARY
MATTERS...

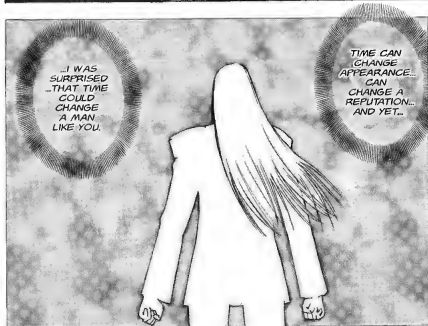






I
WONDER
IF I'VE
WAITED
TOO
LONG.

I THINK...
I'VE BEEN
WAITING...
FOR THE
CHANCE TO
APOLOGIZE.



...I WAS
SURPRISED
...THAT TIME
COULD
CHANGE
A MAN
LIKE YOU.

TIME CAN
CHANGE
APPEARANCE...
CAN
CHANGE A
REPUTATION...
AND YET...



...
I, ELGALA,
SUGGEST
IT BE
SOMEONE
WHO DID
NOT LOSE
THE KEY.

BUT
TODAY,
WHO
GETS
THE
FUTON?

WE WILL
NEED
ANOTHER
BEFORE
WINTER,
SENIOR.

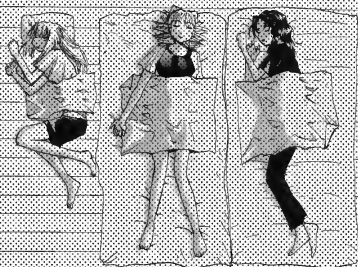
THERE'S
ONLY
ONE
SET
OF
BED-
DING.

END MISSION 1

pillow only

top cover

bottom mattress



EXCEL 5月6月



I ASSURE YOU
THAT THE
THREE OF US
AND OUR
DOG ARE AS
COMMITTED
AS WE WERE
YESTERDAY
TO MAKE THE
WORLD
A BETTER
PLACE
TODAY WITH
ACTIONS
THAT
SUGGEST NO
THOUGHT FOR
TOMORROW!

HA-AY-AY-IL
IL
PA-LAZ-ZO!

WHAT
ARE YOU
TALKING
ABOUT?

THE
THREE
OF
YOU?

MISSION 2

CRYSTAL LOCALE







I DIDN'T
MEAN TO
BE SO
SARDONIC,
SIR! IT'S JUST
THAT I'VE
DEVELOPED A
CULTIVATED
DETACHMENT
TO THE
HORROR!

BUT
SHHHHHHHHHH

IS IT NOT
UNKIND TO
SAY SUCH
THINGS
TO YOUR
COLLEAGUE?



OH, YES.
ON AN
ALMOST
DAILY
BASIS,
SIR.

I HAD
NOT
KNOWN
THIS
SORT OF
THING
HAD BEEN
HAPPEN-
ING SO
OFTEN.



NO,
IT'S TRUE,
SIR, HALF
THE TIME
SHE
JUST GETS
UP OFF THE
FLOOR
AGAIN
LIKE
NOTHING
HAPPENED!

It's the
other half
that causes me
difficulties

WOW!
THAT
WAS
A BIG
BIRD
YOU
HAD
DOWN
THERE,
MY
LORD!
Dionaea
boulders



HA-
CHAN!
GET
UP!

BUT
SHE'S
FINE.
I'M SURE
SHE'LL
GET UP
SOON.

I HAD
KNOWN
THAT
MS. HYATT
WAS IN
DELICATE
HEALTH;
HOWEVER...

I
SEE.

ALMOST
DAILY.

WOW,
IT LOOKS
NICE.

EH--
YES,
SIR!

LAY
HER DOWN
THERE.

YE--
HUH?!

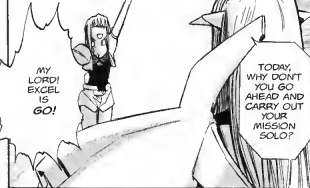
MS.
EXCEL.

WE HAVE
A ROOM
FOR
MEDICAL
TREAT-
MENT
AT THIS
INSTI-
TU-
TION.

ER..
WHERE'D
SHE GO,
SIR?

I'M
SORRY TO
SPEAK OUT
OF TURN,
SIR, BUT
THAT WAS
REALLY
IMPRESSIVE.
IN FACT,
I WOULD
LOVE TO LIE
DOWN UPON
ONE OF
THOSE
MYSELF.

COOL!



MY
LORD!
EXCEL
IS
GO!

TODAY,
WHY DON'T
YOU GO
AHEAD AND
CARRY OUT
YOUR
MISSION
SOLO?

SIR, IT
WOULD BE
WONDERFUL
IF YOU COULD
SOMEHOW
STOP HER
FROM
VOMITING
BLOOD. I
ADMIT
THAT I HAVE
NEVER
GOTTEN
USED
TO IT
ENTIRELY

I SHALL
TAKE
CARE
OF MS.
HYATT.
PLEASE
DO NOT
WORRY
ABOUT
HER.



IT
REMINDS
ME OF
BACK
WHEN--

I-I'M ALONE ONCE MORE...



...**WITH LORD IL PALAZZO!**





HMM.
YOU SOUND
VERY
DEPEND-
ABLE.

ALONE
I MAY BE,
BUT TODAY
I FEEL AS
IF I CAN DO
THE WORK OF
MYSELF, A DOG,
A HEMORRHAGIC
NEAR-CORPSE
AND A
SHAMELESS
HUSSY!

NOW,
I WANT TO
GIVE YOU
SOMETHING
BEFORE
YOU
SET OFF
ON YOUR
MISSION...



MY
SWEET
LORD!
(HARE,
HARE!)



EXCUSE
ME,
LORD
IL
PALAZZO, SIR.

SIR.

YES,
WHAT
IS
IT?

YOUR
ALIAS
SHALL
BE...



...YOU MAY
REQUIRE
FALSE
IDENTIFI-
CATION.

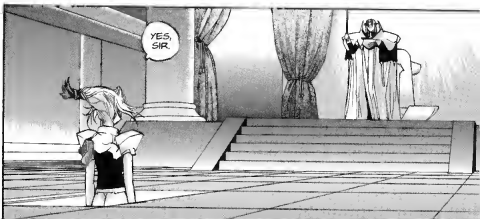
IN THE
LOWER
WORLD..

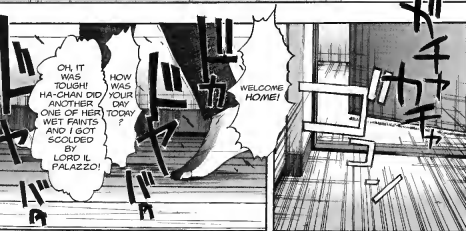
YES,
SIR!

...huh?

WHAT
IS IT,
SIR?!









THANKS,
MINCE.

YEAH.



I HAVEN'T
BEEN
ALONE
FOR A
VERY
LONG
TIME.



LORD IL
PALAZZO,
I WOULD
FEEL LIKE A
COMPLETE
LOSER IF I
ADMITTED
I WAS
LONELY
NOW.

THIS
ISN'T
GOOD.

admit
it to
whom?



LET ME
THINK OF
SOMETHING
I CAN
ONLY DO
WHEN
I AM...

...ALONE.



SCRUB
THE
CLOTHES!



SWEEP
THE
FLOOR!



ALBEIT
NOT
QUITE
AS FAST
AS I
FINISHED
TODAY.

NO...
I DO
THOSE
THINGS IN
COMPANY
ALL THE
TIME.

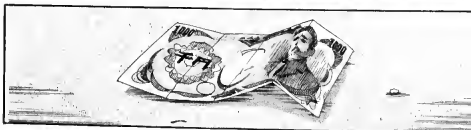


ALL
RIGHT,
LET'S
GET OUT
OF THE
HOUSE!
IT'S A
NICE
DAY!

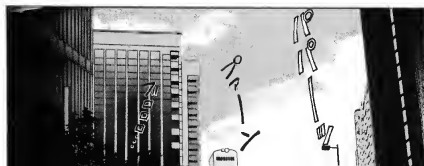
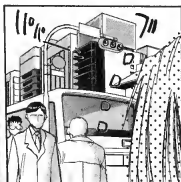


CAN'T I
THINK OF
ANYTHING
MORE
POSITIVE
THAN
THAT?

I COULD
WHIP
OUT THE
CARDS
AND
PLAY A
LITTLE
FAN-TAN.



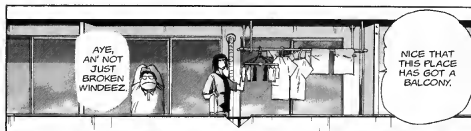








THE
DAYS
ARE
GETTING
LONGER,
EH?



AYE,
AN' NOT
JUST
BROKEN
WINDEEZ.

NICE THAT
THIS PLACE
HAS GOT A
BALCONY.



What's
that,
like?

BY
THE WAY,
DID YOU
NOTICE
THAT THING
BEHIND THE
BUILDING?

h
7
7
7





BUT THAT
ALONE
CANNOT
EXPLAIN
SUCH A
SEVERE
LEVEL OF
DETERIOR-
ATION.

IT
IS NOW
CERTAIN
THAT THE
GENETIC
SUBSTRATE
WE IM-
PLANTED
IN HER
WAS
FLAWED

コトナ

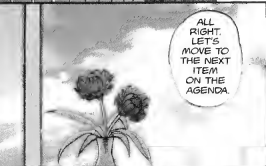
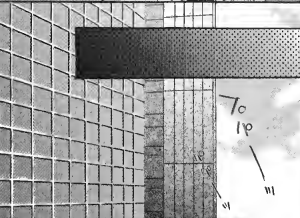


...THEN
WHY?

BUT IF
THAT
IS SO...



WHAT'S
WRONG?



ALL
RIGHT.
LET'S
MOVE TO
THE NEXT
ITEM
ON THE
AGENDA.

AND
YET THE
SUBSTRATE
WAS OF
SUPERIOR
QUALITY...

PERHAPS
SOME-
THING
IS TO
BLAME
WHICH
I CANNOT
REMEM-
BER





YES,
SIR--BUT
MAY I ASK
YOU SOME-
THING?

IT
SHOULD
ALREADY
BE SLATED
FOR DE-
STRUCTION.

WE
DON'T
NEED IT
ANYMORE.



ABOUT THE
STRUCTURE IN THE
REAR OF THE
NEW STAFF
DORMITORY.

YES,
SIR.



IF YOU
DON'T MIND,
I'D LIKE TO
KNOW THE
NATURE OF THE
'MISCONDUCT'
LISTED HERE
AS THE
REASON FOR
DEMOLISHING
THE
BUILDING.

WELL...THAT
LOCATION
USED TO
SERVE AS
ONE OF OUR
RESEARCH
FACILITIES.

AH.



IN THE
ABSENCE
OF
RESULTS,
ONE
BECOMES
WEARY.

WE
CONDUCTED
MANY
EXPERIMENTS
THERE. NONE
SUCCESSFUL,
I'M AFRAID.



THE LOSS
ON THE
STRUCTURE
IS LISTED AT
APPROXIMATELY
9.2 BILLION
YEN. IS THAT
CORRECT,
SIR?

THAT'S
COR-
RECT.

OH,
AND
ALSO...



SIMPLY
PUT, WE
BECAME
BORED
WITH WHAT
WE WERE
DOING
THERE.

WERE
YOU
TRYING
TO DO
SOME-
THING
THERE?



OH!
OKAY!

...THE
PRO-
FESSOR,
PLEASE.

EH...

Hello!
This
is the
Shroud
Research
Institute!



Master!
It's
for
you!

APPARENTLY

IS
HE
IN?

...IT'S
BEEN EIGHT
MINUTES
AND HE STILL
HASN'T COME
TO THE
PHONE.

...

...



THE
MOON
IS IN THE
WEST AND
THE SUN IS
IN THE
EAST!

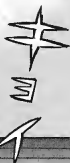


AND SIR, I
REALIZED
I MUST TREASURE
EVERY NIGHT AND
DAY AS A GUTSY
CITIZEN OF THE
EARTH!

HOW'S
HA-CHAN,
MY LORD?

HMM

ARE
YOU
READY,
MS.
HYATT?



YES,
SIR

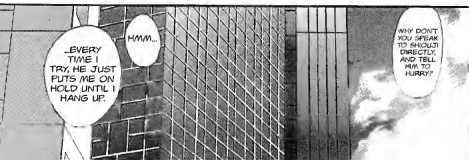
WHOA!







EXCEL 5月6月





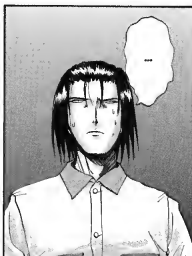
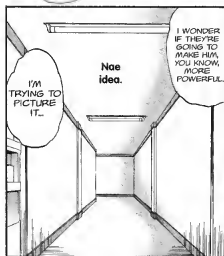
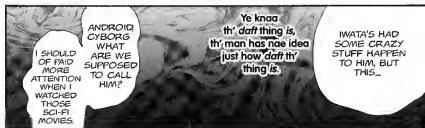
MISSION 3
IS LIFE WORTH MORE THAN THE STARS?



定 表	10	TUE		25	WED	
	11	WED		26	THU	
	12	THU	Idiot's	27	FRI	
	13	FRI	hwata's Return	28	SAT	
	14	SAT	And when he comes back to life, I'll kill him!	29	SUN	
	15	SUN		30	MON	
				31	TUE	
備考						

12	THU	Idiot's
13	FRI	hwata's Return
14	SAT	And when he comes back to life, I'll kill







HEY,
GREAT
DAY
TODAY!
LET'S
ALL STAY
UPBEAT!

MORNING,
DUDES!



what's
up?

yo!

They
already
a door,
mind.



WHEN'D
YOU START
CALLING HER
SECOND
CHAN'?

I suppose
Iwata's
goanin' f'
remain
on bad
terms w/ Second-
chan.



Speakin'
a' fightin'...

CAN'T
GET
INTO
ANY
MORE
FIGHTS
WITH HIM
THEN
I'D BE
DEAD
MEAT



Aye.
Literally on
inhuman
battle,
eh?

MAN,
THEY'RE
GONNA
GO AT IT
LIKE CATS
AND DOGS.



WHAT'D
YOU
CALL ME,
YOU
LOGA-
RITHMIC
LOLITA!?

Good
morning,
you
synthetic
simpleton!



WATANABE!
CHECK
THIS
OUT! I'M
BATTERING
HER WITH
30,000-HP
ELBOW
SLAMS--
HEY, BE
CAREFUL,
YOU'RE IN
THE WAY,
MAN!



RIGHT.
I'M DEAD
MEAT IN
THAT
SCENARIO
TOO.

I see
what ye
mean...

I divven't
think sur...
he may look=
completely
different,
but.

Like...

LIKE
WHAT?

I RE-
MEMBER
SHIOUJI
SAYING
THAT HE
HATED
MAKING A
MALE
BODY...

YOU
DON'T
THINK
HE'D TURN
IWATA
INTO A
WOMAN,
DO YOU?





SNORT!

DAMN.

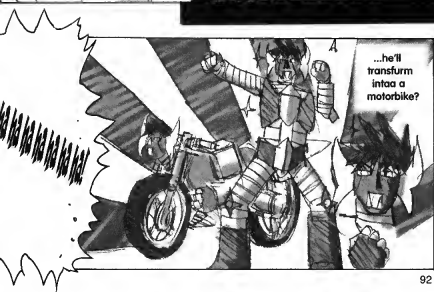
I COULD
JUST ABOUT
PICTURE
THAT...

Or
maybe...



MORNING,
DUDES!
HEY,
GREAT
DAY
TODAY!

LET'S
ALL GO
TO GREAT
ANDROMEDA
AND GET
IMMORTAL
MACHINE
BODIES!



...he'll
transform
into a
motorbike?



No, that
wouldn't
suit my
master's
taste.

Hmm.

OHhhh...
GEEZ.

WELL,
MAYBE
I SHOULDN'T
BE LAUGHING
AT THIS.

Aye,
she's
right.



First-
this
body is under
construction at
dock No. 13.
5 Sunbyscht
A dock?

Well...



Oh,
yes, I
was there
yesterday.

Me?

HEY...
YOU'RE,
UM, AT THE
PROFESSOR'S
HOUSE A
LOT...WHAT'S
HAPPENING
WITH IWATA?

SO...
TELL
US?



Yeah!

Did
you say,
'under
construction'
?



LOOK
OUT!
IT'S
GIANT
IWATA!







Giant
lwata,
hurm...

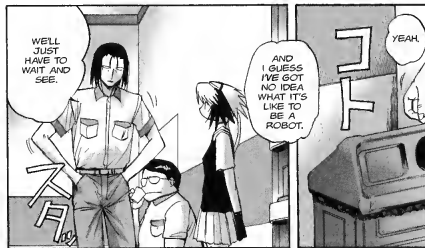
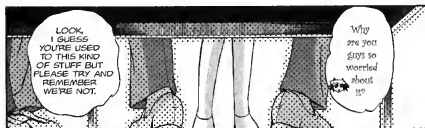
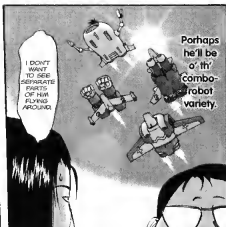


I'M SORRY,
MY MASTER
SAID I HAD
TO KEEP IT
SECRET.

THEN
AGAIN,
MAYBE HE
WOULD.

Sur
tell us
what's
really
happenin'.







YOU NEVER
KNOW...
HE
MIGHT JUST
LOOK KIND
OF...
BASIC.



BASIC
?





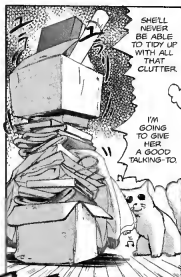
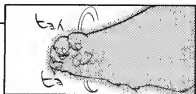
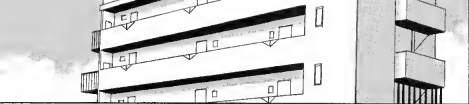


12	THU	<i>alot's</i>	
13	FRI	<i>Iwata's Return</i>	TBA
14	SAT	<i>And when he comes back to life, i'll kill</i>	





EXCEL五月



SHE'LL NEVER BE ABLE TO TIDY UP WITH ALL THAT CLUTTER.

I'M GOING TO GIVE HER A GOOD TALKING-TO.



I DON'T KNOW, SENIOR

BY THE WAY, WHERE DID ELGALA GO?

SHE HAS SO MUCH JUNK.



GET RID OF THAT PILE OF...

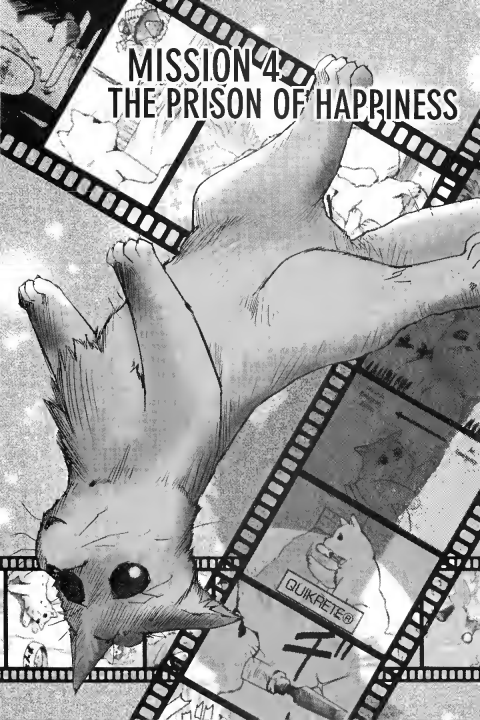
おとどろ

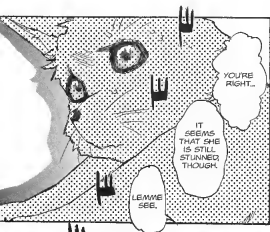
yelp!





MISSION 4 THE PRISON OF HAPPINESS





YOU'RE
RIGHT...

IT
SEEMS
THAT SHE
IS STILL
STUNNED,
THOUGH.

LEMMIE
SEE.



MMM,
LOOKS
FINE TO
ME.



IN
FACT SHE
LOOKS MORE
ALERT AND
WARY THAN
EVER.

THAT
SOUNDS
NICE
SENIOR

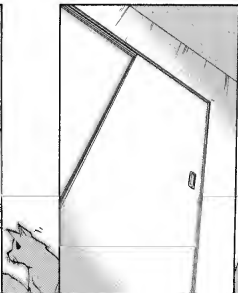
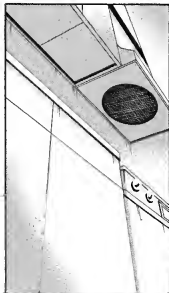
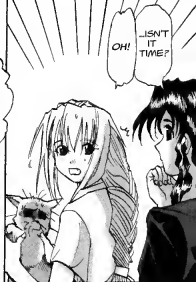


Mince's P.O.V.

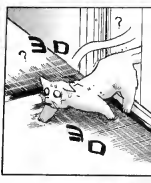


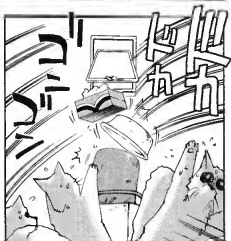
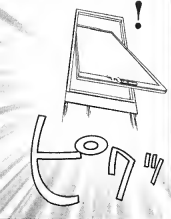
OH,
SHE
WOKE
UP.

WHAT?
REALLY?

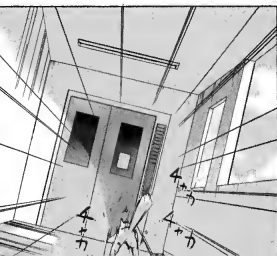
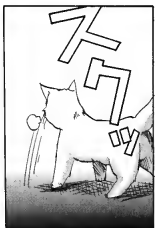
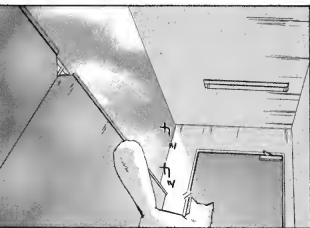






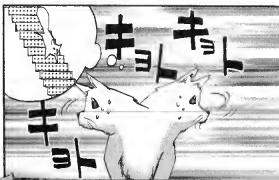
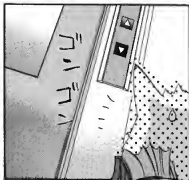




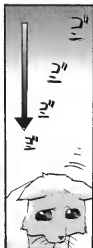
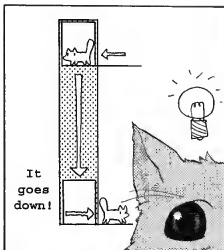


"Mince doesn't know what an "elevotor" does..

...so she can only move within this area.







Aye—but
y' see, she's a
bettah player than
us, sur when I
get th' game back
I get aol th' info I
need t' win, too.

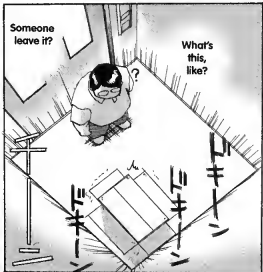
I'M
SURPRISED
YOU WANNA
WAIT TO
PLAY THEM,
IF THEY'RE
GOOD
GAMES.

Aye.
Whenevah
I porchaaz
new games,
I always
lend 'em
t' 'er forst.

MATSUYA'S
GOT
IT?

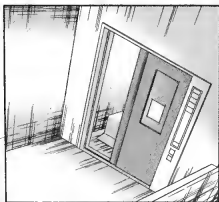
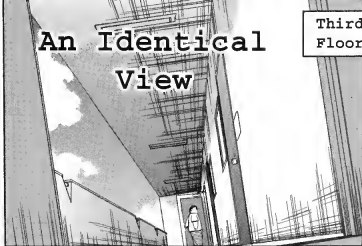
THAT
GOOD
?

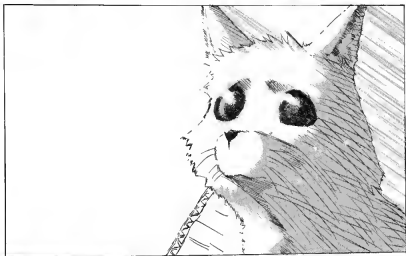




An Identical View

Third Floor





Freedom
Freedom.
Freedom.
freedom.



トヨ

HEY!

MIN-CHAN!

WHAT ARE YOU DOING HERE?

DID YOU GET LOST? YOU'RE NOT SUPPOSED TO LEAVE THE HOUSE BY YOURSELF!



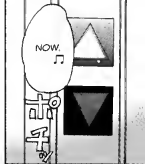
WHAT'S WRONG, MIN-CHAN?

MIN-CHAN...?





ARE YOU HUNGRY, MIN-CHAN? I AM.



Where?



Home?



→Return to Start of Story





YOU
DIDN'T
EVEN
CONTACT
US!

WHERE
HAVE
YOU
BEEN
THE
LAST
FEW
DAYS?!



I, ELGALA,
REGARD
IT AS
ENDEAR-
ING.

SHE
WON'T
COME
OUT
FROM
BEHIND
ME.

I DON'T
KNOW,
ACTING
STRANGE,
ISN'T SHE?

..WHAT'S
UP
WITH
MINCE?

..huh?

Feeling Like a Whole New Dog



EXCEL「5月6日」

OF
THOSE
FORCES
THAT ARE
INTERVEN-
ING...

...IT
CHOSE
A NEW
PATH.
WHAT
HAPPENED
TO THAT
PATH?

WHEN
THIS
WORLD
ENDED
IN THE
PAST...

...I
WOULD
ASK
THIS
QUESTION
ONE
MORE
TIME.

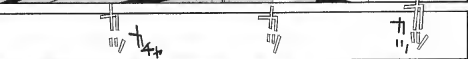


I WOULD
ASK THIS
WORLD A
QUESTION.



MISSION 5

**WE WILL FIND EACH OTHER AGAIN
IF WE RETURN TO THAT TOWN**





Today's story is -The Ballad of Narayama-

Good morning, kids!



I THOUGHT WE AGREED-- EDUCATIONAL PROGRAMMING ONLY!

BUT THAT IS EDUCATIONAL!



BUT, SENIOR, SHOULD WE NOT ALLOW OURSELVES TO ENJOY LIFE A LITTLE..

DID YOU KNOW OUR GAS AND ELECTRIC BILLS HAVE MORE THAN DOUBLED SINCE SHE SHOWED UP?

THE MOMENT MY BACK'S TURNED.. HONESTLY..

..NOW THAT WE NO LONGER ABIDE IN DIREST PENURY..?



AREN'T THEY, MIN-CHAN?

THESE ARE VERY IMPORTANT ISSUES.

HA-CHAN! IT'S THE WHOLE IDEA THAT WE SHOULD ENJOY OUR LIVES THAT'S PUT US OUT OF BALANCE WITH NATURE!



YES,
YES,
YES!

YOU!
WASH
THE
CLOTHES!
AIR
OUT THE
FUTON!



YEEEEEEEEEEESS!

AND
SAY
"YES"
ONLY
ONCE!



HAIL!!

BEFORE
I EVEN
SALUTE, I
IMPUTE I AM
RESOLUTE
AND
SPRITELY
TO BOOT!

...that
we are
going to
conquer
them!

ACROSS,
the Organization
for the
Promotion of the
Institutionalization
of the [Supreme
Ideological] Ideal
[On Earth], hereby
declares to the
residents of
this city...

!?

IL--



...GOING
TO CONQUER.

HERESBY
DECLARES



Our
declaration
of rule
shall
itself
be our
beacon!

Yes! We
shall take
direct
action to
illuminate
the lower
world with
the sacred
light of
ACROSS!

And therefore
I say to you:
go forth to the
city's key
strategic
points, and
demonstrate
our
intention.

Do not be
intimidated to
face the citizens.
I charge you to
conduct
yourselves
in a dignified
manner.



HUZ-
ZZZZ-
ZZAH!



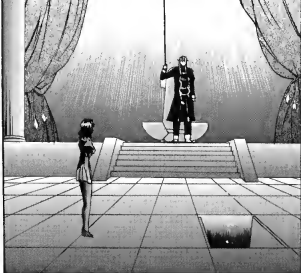
NO!
I SAID
HAIL,
IL
PALAZZO!

WE
DE-
CLARE
WAR!



DID
I SAY
HAIL, IL
PALAZZO
?!

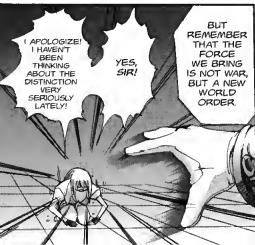
I'VE
WAITED, AND
WAITED,
AND THEN,
AFTER A
SHORT WAIT,
WAITED
SOME
MORE
FOR THIS
DAY TO
COME!



WE MAY
ENCOUNTER
THOSE
PITIFUL FEW
WHO DO NOT
UNDERSTAND
OUR HIGH
GOAL.

"WAR" IS
SOMETHING
THE MASSES
IN THE
LOWER
WORLD
DO.

WE
ARE NOT
"DECLARING
WAR"





REMEMBER
THIS
DAY--FOR
IN A TIME
TO COME,
IT SHALL
BE FOR
COMMEMOR-
ATION...
NOT ONLY
FOR US...BUT
ALL THE
PEOPLES
OF THE
EARTH.

I LEAVE
THE
DETAILS
UP TO
YOU.

THW!

WHAT
ARE YOU
GOING
TO DO,
SENIOR?

WOW!

BUT NOTHING
COMMANDS
RESPECT LIKE
TALKING ALOUD
ON THE
STREET
CORNER.

REMEMBER
THOSE
HANDBILLS
WE PASSED
OUT? A LOT
OF PEOPLE
JUST THREW
THOSE AWAY.
I BET.

I THINK
IT IS A
VERY
BOLD
PLAN,
SENIOR.

WE
ARE.

OH, YEAH,
I'M
THINKING
A PUBLIC
ADDRESS TO
ANNOUNCE
OUR
PRESENCE
AND
GOALS.

OH,
WHO IS
GOING
TO
GIVE
IT?

ABOUT
THE
DETAILS.

ABOUT
WHAT?



OH, MY.
YOU
LOOK
LIKE A
COMPLETELY
DIFFERENT
PERSON.

CHECK
THIS
OUT!

DO YOU
THINK IT'S
OKAY TO
REVEAL
OUR
IDENTITY,
THOUGH?

DON'T
WORRY..



WE'RE
STILL
REGISTERED
AT THE
TEMP
AGENCY
AFTER
ALL.

EGGS-
ACKLEY
MASSES
GOTTA
STAY A
LITTLE
IGNORANT
ABOUT
US.



NOBODY
WILL KNOW
IT IS US,
SENIOR.



MY
GOOD-
NESS.

I HAVE
ANOTHER
FAIR
FOR YOU



TERRORISM
?

THE
RIGHT TO
PREEMPTIVELY
DEFEND
OURSELVES
AGAINST
TERRORISM,
FOR
INSTANCE.

AND
THERE'S
SOME
RIGHTS
WE GOTTA
RESERVE.



I SEE.

YOU SEE, HYATT,
THERE ARE
PEOPLE IN THIS
SOCIETY WHO
ALWAYS
TRY TO FIND
FAULT WITH A
GREAT LEADER.



JESSIONISM
NEVER
CREATED A
HYPER-POWER.



ONE
THING'S
SURE.

THAT'S WHY
WE NEED
TO CONQUER
THE WHOLE
WORLD AS
SOON AS
POSSIBLE.



NOT
OUTFITS,
HA-CHAN,
UNIFORMS.

WE'VE
NEVER
BEEN IN
PUBLIC
WITH
THESE
OUTFITS
BEFORE.

YEAH?

SENIOR.



I FEEL
LIKE MY
FILLINGS
ARE
BEING
USED
FOR A
XYLO-
PHONE.

HOW
DID I
LIKE
IT?

How
did ye
like
it?



Aye.

I TRY
NOT
TO MISS
SUMIYOSHI-
KUN'S
FAVORITE
RESTAURANTS.

IT WAS
JUST A GIANT
PLATTER
OF
TORTES
AND
MOUSSES.

HAVING
IT
SWEET
?

I DON'T
MIND
HAVING
IT SWEET
FROM
TIME TO
TIME.



THAT
REMINDS
ME. I
WONDER
WHAT HAS
BECOME
OF
IWATA.

OH, BY
THE WAY,
YOU SEEN
ROPPON-
MATSU II
AROUND?
no wonder
it's been
so quiet.

Maintenance
I heard.

WHAT
DO
YOU
MEAN
BY
THAT?

IT IS
IMPORTANT
YOU BEAR
IN MIND THAT
MR. IWATA
IS LEGALLY
DECEASED

NOW,
BEFORE
HE RETURNS
TO OUR
DEPART-
MENT..

OH..
YEAH..

I-I
KNOW
HE'S GOT
A FAMILY..

SOMEWHERE...

But,
sir—
is this
not too
cruel?

I'M
COUNTING
ON YOU
MEN TO
HELP ERASE
ALL OUTSIDE
REFER-
ENCES TO
HIS
EXISTENCE

THAT'S
RIGHT
NO
LONGER
HUMAN!

BECAUSE
HE'S
DEAD?

WELL,
FOR A
START, WE
ARE NO
LONGER
OBLIGATED
TO MAKE
CONTRIBUTIONS TO HIS
RETIREMENT
FUND

Sur eez
more like a
freelancer,
yer sayin'.

Eh?

THERE'S
NO
GUARANTEE
THAT WE
WON'T END
UP JUST
LIKE HIM,
YOU
KNOW.

GOOD POINT,
AS A
SAFEGUARD
ALWAYS
ADDRESS
HIM AS "MR.
MITSUKOSHI"
OUTSIDE
OF WORKING
HOURS

YES
YES

IS
THIS
FOR
TV?

Summik's
gaanin'
on ovah
there.

MAY
AS WELL
GET
STARTED

NICE-
SIZED
CROWD
AROUND
HERE

I GUESS
THIS IS AS
GOOD A
PLACE
AS ANY.

READY,
HYATT?

UM...

RIGHT.

WE, THE
MEMBERS
OF ACROSS,
HEREBY
DECLARE--

FOLLOW
HIS IDEALS
AS WE HAVE--
TO A HIGHER LIFE,
FILLED WITH
PLENTY OF
EXERCISE!

IT'S
COMING
SOON.

--THE
UNIFICATION
OF THE
WORLD
UNDER THE
GUIDANCE
OF OUR
LORD IL
PALAZZO!



TIMES
ARE
TOUGH.

hmm

Nevah
hord o' a
group called
ACROSS,
but.

Idol
singaaz I
reckon.

Are
they
street
perform-
ers?

WE DO
NOT INTEND
TO INVADE
YOUR PERSONAL
SPACE SO
MUCH AS
CONQUER YOUR
INDIVIDUAL
DOMAIN!

I CAN
RELATE...

MY
SENIOR
IS
RIGHT.





I, EXCEL,
EXECUTIVE
VICE-HATCHET-MAN
OF ACROSS,
GUARANTEE THAT
EVEN IGNORANT
PEOPLE SUCH
AS YOURSELVES
WILL ENJOY AN
INCREASED
STANDARD
OF LIVING!

MY
NAME IS
HYATT
AND I
GUARAN-
TEE
IT TOO.

WE
PROMISE A
CONQUEST
THAT IS
TROUBLE-
FREE! NO
PUMPS! NO
STRAPS!



IT
SEEMS VERY
NOISY HERE
DOWNTOWN.
I'M NOT SURE
ANYONE HAS
HEARD US.

OH.
I'LL
TRY IT
WITH THE
MEGA-
PHONE.



HUMP
HA-CHAN,
YOU'RE
INTER-
RUPTING
ME.

YES,
BUT...



TO
REPEAT,
WE, THE
MEMBERS
OF
ACROSS--

SO--
YEAH!

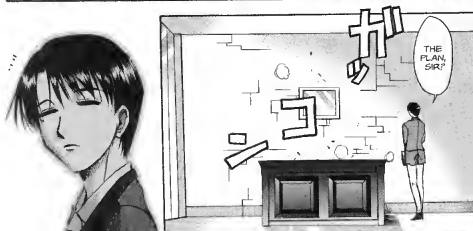
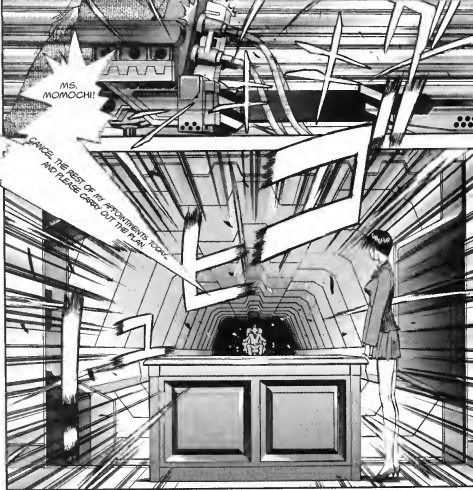
SENIOR.
SENIOR.





I RE-
MEMBER
IT
...NOW.







...LAUGH-
ING.

SO
YOU
WERE...



AH.



VERY
WELL,
SIR.



RIGHT,
START OVER.
LADIES AND
GENTLEMEN,
HERE'S
SOMETHING
MY LORD
IL PALAZZO
ALWAYS LIKES
TO SAY.

UH,
TESTING,
TESTING.
IS THIS
THING
ON?



THIS
WORLD
IS...
CORRUPT
!

HOW
ARROGANT--
HOW
ABSURD!

NO!

NO!

YOU
HAVE
CONFUSED
CHAOS
WITH
CORRUPTION!

WOULD
YOU THEN
DEPRIVE
ME OF MY
PLEASURE
FOR
SUCH
FOOLISH
REASONS?

...WHAT
PERFECT
TIMING
THIS
WAS!

SHIOUJI-
KUN!
I WANT
YOU TO
CHANGE
MY
DESTINATION!

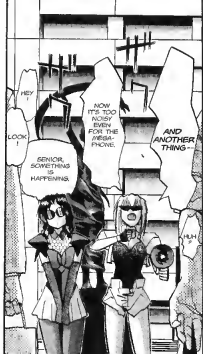


DR
KABAPU HAS
CONFIRMED
AUTHORIZATION.

CANCEL
THE
FUNCTIONAL
CONSTRAINT
ON NO. 3.

POWER
OUTPUT
WILL REMAIN
LIMITED UNTIL
THE INTERNAL
SUPPLY BUILDS
TO SAFETY
LEVEL.

NOW
SWITCHING
TO (SIGH)
URBAN
BATTLE
MODE.







*It
looks so
delicious.*

*Oh,
there's
a pigeon.*

*Ah, my
whole life is
flashing before me
now, as on a
shadow-lantern.
Look at all
those horsies.*

*Lord Il Palazzo,
I received your
wonderful gift
from the sky.
It touched me
deeply into the
pavement.*

IT
DOESN'T
MATTER
WHAT
HEIGHT YOU
THROW
IT OUT--
IT'S STILL
LITTERING!

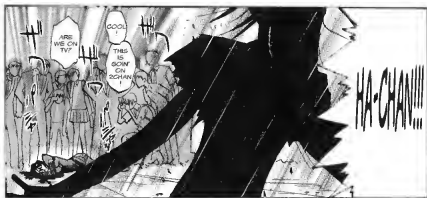
HEY, YOU!
INANIMATE
BRONZE
STATUE!
ARE YOU
THE ONE?
ARE YOU
RESPONS-
IBLE?!

HORSIES
?

HOR-
SIES.

WHAT'D
SHE SAY
?

WEIRD





S-SENIOR...
Y-YOU'RE
ALRIGHT...?

NOW,
HA-CHAN!
YOU PROMISED
ME YOU'D TRY
NOT TO VOMIT
BLOOD IN FRONT
OF OTHER
PEOPLE!

I'M
FINE,
HA-CHAN.
NOW,
LET'S ALL
WORK
TO BE
FINE
TOGETHER,
OKAY?



DON'T
ABUSE
THE
KINDNESS
OF YOUR
SUBJUGA-
TORS!

I HEREBY
CONFISCATE
ALL CAMERAS,
SKETCHPADS,
AND THOSE
THINGS WHERE
YOU DRAW
A FACE
WITH IRON
FILINGS!



HEY!
GIVE IT
BACK!

WHAT?
NO
PIC-
TURES?



SHUT UP,
CONQUERED
CITIZENS!









--IS
CAPTURE
THE
GIRLS!

YOUR
FIRST
ASSIGN-
MENT--



LET'S
TAKE
PICTURES.

MORE
EXPLO-
SIONS!

COOL

WHAT
WAS
THAT?

WHO
DARES
DISTURB
THIS
LITANY?

--WHAT
IN
SAM
HILL?!





UH...
I FORGOT
WHAT I'M
SUPPOSED
TO SAY...

OH,
YEAH!
A FIGHTER
FOR
JUSTICE...

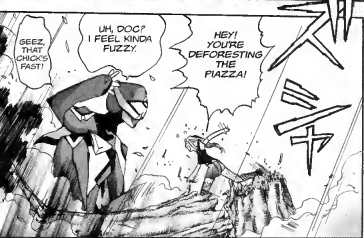
...HAS...

...ARRIVED
!





WHAT TH--







NOW,
JUST A
MINUTE!
A.) I HAVE
NOTHING
TO DO WITH
HIM, AND
B.) I'M THE
GOOD
GUY!

WHAT
?

THAT'S
WEIRD...

UHL
YEAH.

HEY!
MR. GOOD
GUY!
YOU FORGOT
YER
LINES,
HAW
HAW!



WHY
DO I
ALWAYS
GET THE
JAMMED
GUNS--



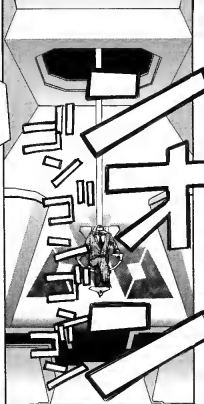


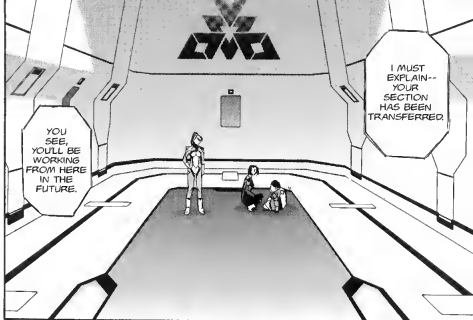
WELCOME!

WHAT
HAPPENED
TO
OUR
CLOTHES
...?

WHAT'S
THIS?
WHAT'S
GOING
ON?

WHERE
ARE
WE?





YOU
SEE,
YOU'LL BE
WORKING
FROM HERE
IN THE
FUTURE.

I MUST
EXPLAIN--
YOUR
SECTION
HAS BEEN
TRANSFERRED.



YOU
ARE TO
PROTECT
THIS CITY
FROM
ATTACK.

HMM,
NO, YOUR
JOB WILL
BE A BIT
DIFFER-
ENT
THAN THAT.

WHAT
ARE WE
GOING
TO DO--
REHEARSE
COMEDY
SKITS?



HEY,
DOCTOR!
WHAT'S
THIS ALL
ABOUT?!

AND I
GAVE
YOU A
SERIOUS
ANSWER.

DOCTOR...
I ASKED
YOU A
SERIOUS
QUESTION.

ISNT
THAT A
JOB FOR
THE SELF
DEFENSE
FORCE...
THE
POLICE?

IN
THIS
CITY, IT'S
YOUR
JOB.





HE'S
AW-
FULLY
FLAT.

IS
HE
OKAY?

WOW...
IT
WENT
OFF.



...NOW
IT'S
WORKING
!



SEEMS
FINE!

LOOK
!

oh

okay



WITNESS
THE
VISORED
FACE
OF
EVIL!

DID
YOU
HEAR
THAT?

KILL
'EM?

ALL
RIGHT!
WHADDYA
WANT
ME
TO DO
NOW?





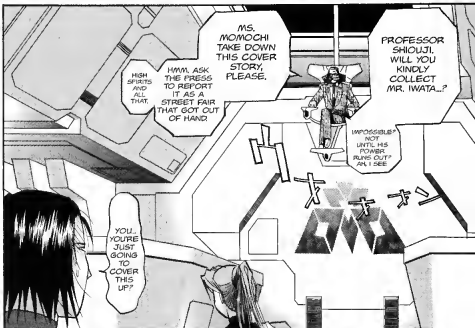




snap
crackle
pop

CAN
YOU
HEAR
ME?

AHEM.
MR.
IWATA.



MS.
MOMOCHI
TAKE DOWN
THIS COVER
STORY,
PLEASE.

PROFESSOR
SHIOUJI,
WILL YOU
KINDLY
COLLECT
MR. IWATA...?

HIGH
SPIRITS
AND
ALL
THAT.

HMM, ASK
THE PRESS
TO REPORT
IT AS A
STREET FAIR
THAT GOT OUT
OF HAND.

IMPOSSIBLE*
NOT
UNTIL HIS
POWER
RUNS OUT?
AH, I SEE

YOU,
YOU'RE
JUST
GOING
TO
COVER
THIS
UP?



...CAPITAL
IDEA



MS.
MATSUYA
ABOUT
THAT
TAKING
THE
AFTER-
NOON
OFF.



A
BOLD
LEAP
FORWARD
IN THE
VAGUE
DIRECTION
OF WORLD
CONQUEST!

WE'VE
DONE
IT!

HEY!
COME
BACK
HERE!

Ye
canaat
leave
us alairn
in this vast
supah-science
HQ!

HOW
DO WE
GET OUT?
DOCTOR!



NO...
ABOUT
THE
OTHER
THING.

WHAT
IS IT,
HA-CHAN--
OH, YEAH!
MYATT
HELPED
TOO, MY
LORD!



SEN-
IOR...

THERE
HAD
TO BE
40 OR 50
MEMBERS
OF THE
MASSES
AT
LEAST!

MY
LORD,
IF
ONLY
YOU
COULD
HAVE
HEARD
THEM!

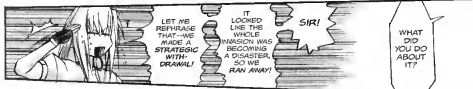


HE
WAS
A VERY
VIOLENT
MAN,
SIR.

YEAH--
A GUY
IN A
STRANGE
GET-UP
INTERRUPTED
OUR
SPEECH!

OH,
RIGHT
!

YES
?



LET ME
REPHRASE
THAT--WE
MADE A
STRATEGIC
WITH-
DRAWAL!

IT
LOOKED
LIKE THE
WHOLE
INVASION
WAS BECOMING
A DISASTER,
SO WE
RAN AWAY!

SIR!

WHAT
DID
YOU DO
ABOUT
IT?



I GIVE
YOU
60
POINTS
OUT OF
100.

SIR!
WHAT
IS YOUR
EVALUATION
OF OUR
PERFORM-
ANCE
TODAY,
SIR?

um...

YOU RAN
AWAY, IS
THAT NOT
CORRECT
?

MY DEAR
EXCEL,
YOU NEED
NEVER
SPIN
EVENTS
ON MY
ACCOUNT.

YEE-
HAW!

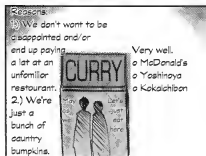
END MISSION 5

Several Hours Later: Debriefing



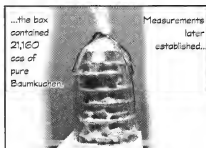
Landscapes of Personal Matters

We Who Eat The Tasty II



Force of habit is a terrible thing.

We Who Eat The Tasty



Thank you for the cake. It was gigantic, though.

IN TWO MONTHS!



THIS
TIME
IT
WILL
BE...

WELL...

WHAT
ARE
YOU
GON-
NA
DO?

SO?
WHAT'S
THE
NEXT
JOB?

-----Who knows?

You could, if you bought my manga *Holy Brownie*

EXCEL'S AGE

WILL CONTINUE IN VOL. 10

WOW,
PLENTY
OF OPEN
SPACE
AROUND
HERE.

See
yers
aal
next
time.



EXCEL SAGA 09

ORIGINAL JAPANESE PRODUCTION STAFF

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PICTORIAL ASSISTANCE

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EDITOR

FUJITANI YOSHIYUKI

Guide to *Excel Saga* 09's Sound Effects!

103-1	FX	oids oids (come here, come here)
105-2	FX	hyai hyai (moving a paw)
105-3	FX	chai chai (wagging a tale)
105-4	FX	gacha (clink)
105-4	FX	gacha (clank)
105-5	FX	yurai yurai (swaying)
105-6	FX	watoto (oh-eh)
105-6	FX	bike (startled)
105-6	FX	doosu (thud)
105-6	FX	kutan (clong)
105-6	FX	basen (bang)
106-1	FX	gata (rattling)
106-1	FX	dacha (pile of junk)
106-2	FX	daki (throb)
106-4	FX	gacha gacha (fumble, fumble)
106-5	FX	gachakos (clong)
107-1	FX	kaku kaku (shaking)
107-3	FX	yasa (shaking)
107-3	FX	yasa (shaking)
108-1	FX	ji (clink)
109-1	FX	don (wham)
109-2	FX	dododo (rumbling)
109-3	FX	gaba (grabbing)
109-5	FX	gogogo (rumbling)
110-2	FX	bata bata (running noisily)
110-2	FX	bata (running noisily)
110-3	FX	baten (bam)
110-3	FX	peta (slurping)
111-1	FX	tate (tapping)
111-4	FX	guri (pushing the door open)
111-4	FX	kishi (squeak)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

You are still allowed, however, to write your letters left-to-right to
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VIZ, LLC
P.O. Box 77064
San Francisco, CA 94107

116-4	FX	gonggong [rumbling]
116-5	FX	chua [pop]
116-5	FX	gon [rumbling]
117-1	FX	ka ka ka ka [clank, clank]
117-2	FX	doki doki doki doki [throb, throb]
117-3	FX	gacha [click]
117-3	FX	ku [creaking]
117-4	FX	tata [bam]
117-5	FX	ho [sigh of relief]
117-5	FX	gotan [bam]
117-6	FX	da [dashing]
117-6	FX	biku [twisting]
118-1	FX	gakan [rumbling]
118-2	FX	gongonggong [rumbling]
118-4	FX	da da da da [banging]
118-4	FX	kari kari kari [scratching]
118-6	FX	piku [twisting]
118-6	FX	piku [flinching]
119-2	FX	gasa za za za [sliding]
119-3	FX	zura za za [sliding]
119-4	FX	doki doki [throb, throb]
119-4	FX	ka ha [whoee, whoee]
119-4	FX	doki doki [throb, throb]
119-4	FX	doky doky [throb, throb]
120-1	FX	gongan gongan [rumbling]
120-3	FX	chua [pop]
120-4	FX	jaka jaka jaka [striding]
120-5	FX	kara [burning around]
120-5	FX	sata sata [striking briskly]
120-5	FX	biku [startled]
121-1	FX	gakan [blank]
121-2	FX	gon on on on [rumbling]
121-2	FX	in bap zacha [startled]

111-4	FX	gyu [pushing]
111-4	FX	kiki [squawk]
111-6	FX	tata tata tata [trudging]
112-1	FX	dan [wham]
112-2	FX	yara yara [staggering]
112-3	FX	zan [zam]
112-4	FX	gotu gotu [ascending]
112-5	FX	shin [sound of silence]
112-6	FX	poku poku poku [hollow sound]
112-7	FX	gogogogo [rumbling]
113-1	FX	dan [wham]
113-2	FX	dan [wham]
113-3	FX	piku [twisting]
113-4	FX	gonu gonu [pop, pop]
113-4	FX	gogogogo [rumbling]
113-5	FX	daka daka [thunk, thunk]
113-5	FX	gonon [bang, bang]
113-6	FX	paku [shaking]
113-6	FX	yara yara [swaying]
114-1	FX	gai kai [forcing way out]
114-1	FX	ita ita [struggling]
114-1	FX	gai [forcing way out]
114-2	FX	poka [popping out]
114-3	FX	bato [thud]
114-3	FX	gora gora gora [rolling]
114-4	FX	gora [rolling]
115-1	FX	jwa [excitement]
115-2	FX	sata [rising]
115-3	FX	ka ka [trotting]
115-4	FX	dan dan [banging]
115-6	FX	chaka chaka chaka [trotting]
116-2	FX	kyoto kyoto kyoto [looking around]
116-3	FX	gonon [rumbling]

OUBLIETTE

Your *Excel SAGA* bonus section!

1333	FX	kacha [kink]
1333	FX	kacha [kink]
1334	FX	nyu [thing the remote control]
1335	FX	kachi kachi kachi [clicking]
1343	FX	gacha gacha [kink-kink]
1344	FX	chi chi chi [touching]
1351	FX	ikka [bam]
1352	FX	ban [whom]
1361	FX	oooa [whoop]
1371	FX	baru baru baru baru baru [shivering]
1373	FX	zaas [zam]
1381	FX	wachi [zippy]
1362	FX	gacooa [rumbling]
1392	FX	pata [sticking to the floor]
1411	FX	za [zam]
1412	FX	katsu katsu [kink-kink]
1412	FX	katsu katsu [kink-kink]
1415	FX	katsu [kink]
1415	FX	katsu [kink]
1422	FX	zam [zam]
1424	FX	cha [putting on a pair of glasses]
1425	FX	katsu katsu katsu [kink, kink]
1426	FX	gacha [click]
1431	FX	taku taku [striding]
1432	FX	tosuta tosuta [striding]
1433	FX	tosuta tosuta [striding]
1442	FX	papaan [honking]
1442	FX	borororo [vroom]
1442	FX	katsu [kink]
1456	FX	zawa zawa [murmuring]
1463	FX	kazoo [bustle-bustle]
1464	FX	baca [bustle-bustle]
1464	FX	papeaaa [honking]

1213	FX	dokin dokin dokin [throb, throb]
1213	FX	chin [peep]
1214	FX	gakan [kink]
1214	FX	doki doki doki [throb, throb]
1215	FX	doki doki doki [throb, throb]
1215	FX	sata sata [sizzling]
1221	FX	kapa? [titting]
1224	FX	gaan [rumbling]
1225	FX	on on on [whirring]
1226	FX	kon kon [kink-kink]
1227	FX	chie [peep]
1231	FX	gakan [kink]
1241	FX	hyai [thing up]
1244	FX	hu [startled]
1245	FX	jia [struggling]
1245	FX	hi hi [shrieking]
1245	FX	jia jia [struggling]
1251	FX	jia jia jia [struggling]
1252	FX	mukyuku [squeezing]
1255	FX	pata pata pata pata [wopping]
1261	FX	pochi [pushing a button]
1262	FX	gou [patting]
1263	FX	gakan [kink]
1264	FX	chin [peep]
1271	FX	kawa [whom]
1273	FX	baku baku [frightened]
1274	FX	baru baru baru [shivering]
1261	FX	Exof sigh [to side of head]
1262	FX	kacha kacha [kink-kink]
1284	FX	kaku kaku [nodding]
1331	FX	chuu chuu [chipping]
1332	FX	katsu katsu katsu katsu katsu [kink-kink]
1333	FX	rozoo [clumping]

156-2	FX	gukon [punch]
156-3	FX	zashe [zip]
156-5	FX	karararaa [rumbling]
157-1	FX	zawa [rummoring]
157-1	FX	zawa [rummoring]
158-1	FX	gon [bang]
158-4	FX	in [whirling]
158-4	FX	gogan [bang]
158-4	FX	ban [boom]
159-1	FX	gapa gaza goya gagapa [bang, bang]
159-2	FX	zawa zawa [buzz, buzz]
159-2	FX	zawa zawa [buzz, buzz]
159-3	FX	gaso [whirling]
159-3	FX	zawa zawa [buzz, buzz]
159-3	FX	zawa [buzz]
159-3	FX	paru paru paru [twiching]
159-4	FX	ero ero [getting patchy]
159-4	FX	aeo [whirling]
160-3	FX	guba [roar]
160-4	FX	hi [glaring]
160-4	FX	ka [pointing]
161-1	FX	zawa zawa zawa [buzz, buzz]
161-1	FX	doya doya [roaring of crowd]
161-3	FX	zawa [buzz]
161-3	FX	zawa [buzz]
161-3	FX	zawa [buzz]
161-3	FX	pasha pasha [clicking a camera]
161-4	FX	ga [bang]
161-4	FX	gaki [bang]
161-4	FX	ga [bang]
162-1	FX	kepan [cliff]
162-1	FX	gu [grabbing]
162-2	FX	gaya gaya [buzz, buzz]

147-1	FX	pasan [hunting]
147-1	FX	basuroo [vroom]
147-1	FX	baa [bam]
147-2	FX	zawa [hustle-bustle]
147-2	FX	zawa [hustle bustle]
148-4	FX	doraina [a musical melody]
149-5	FX	ha [sigh]
150-1	FX	biruta biru biru biru [shivering]
150-2	FX	baru baru [shivering]
150-2	FX	yoro [staggering]
150-3	FX	gacha [clank]
150-3	FX	ga [spitting]
150-3	FX	ku [spitting]
150-3	FX	ga [speaking]
150-4	FX	gakan [clank]
151-2	FX	bachi [stomping]
151-3	FX	gapan [whirl]
152-1	FX	gokio [rattling]
152-2	FX	gohu [whirling]
152-3	FX	gokio [punch]
153-6	FX	kian [screeching]
154-1	FX	kian [whirling]
155-2	FX	dan dan [bang, bang]
155-2	FX	zutakadatta [sound of a drum]
155-2	FX	ooooo [whirling]
155-2	FX	ooooo [whirling]
155-2	FX	dan [bang]
155-3	FX	e [whirling]
155-3	FX	eo [whirling]
155-4	FX	ooooo [whirling]
155-4	FX	dadatta [sound of drum]
155-4	FX	dan dan [sound of drum]
156-1	FX	gasa [whirling]

OUBLIETTE

Your *Excel SAGA* bonus section!

170-2	FX	gon [bam]
170-2	FX	tane [rhythmical music]
170-3	FX	katsu [bang]
170-4	FX	ozu ⁹ [see Vol 07 "Dublette," note for p. 76]
171-2	FX	dota [whining]
171-2	FX	wos win [rumbling]
171-2	FX	daen datsen [whining]
171-3	FX	nen nen nen nen [growling]
171-4	FX	zashu [wham]
171-5	FX	hya [squeak]
171-5	FX	kashi [kink]
171-6/7	FX	kine [zip]
172-1	FX	hao [shouting]
172-2	FX	heana [bam]
172-3	FX	cha [click]
172-6	FX	zawa [murmuring]
173-2	FX	kachi [clicking]
173-3	FX	hupoo [exploding]
174-1	FX	gata gata [rattling]
174-1	FX	gata gata gata [rumbling]
174-2	FX	gupa [wham]
174-2	FX	be [thud]
174-2	FX	pakin [snapping]
175-2	FX	zas [zip]
174-2	FX	ga [thud]
174-5	FX	gakuri [slumping]
175-1	FX	gon [whining]
175-1	FX	gon gon gon gon [rumbling]
175-1	FX	ha [sigh]
175-2	FX	do do do do [rumbling]
175-3	FX	hwa [sigh]
176-2	FX	gozan [rumbling]
177-1	FX	pakin [snapping]

182-3	FX	stata [kiss blows, like Fox of the North Star]
182-4	FX	gatsu [bang]
183-1	FX	zawa zawa zawa [buzz, buzz]
183-1	FX	haki [wiping]
183-3	FX	bero [tallen apart]
183-4	FX	gasa [rustling]
184-1	FX	ga [switching]
184-2	FX	pasha [clicking]
184-3	FX	pasha [clicking]
184-3	FX	ja [who]
185-3	FX	pacha [click]
185-3	FX	pachi [click]
185-4	FX	hishi [calating]
185-4	FX	osee [roaring]
185-5	FX	ga [wham]
186-2	FX	zawa zawa [buzz-buzz]
186-2	FX	wai wai [buzz-buzz]
186-3	FX	doki doki [throb, throb]
186-4	FX	ooo [roaring]
187-1	FX	gogogogo [whining]
187-2	FX	doba [wham]
187-4	FX	goo [whining]
188-1	FX	gin [wham]
188-1	FX	gape [wham]
188-2	FX	ki [glowing]
188-2	FX	zoshi [being very heavy]
188-3	FX	gyan [screaming]
188-3	FX	gaki [breaking off]
188-4	FX	zawa zawa [buzz-buzz]
188-5	FX	wai wai wai [roaring]
170-1	FX	gotan [plink]
170-2	FX	taan [rhythmical sound]
170-2	FX	tataka tataka [rhythmical sound]

5-3: Detective Iwata here is making reference to a catch phrase from the TV show *The Dancing Detective* (recall Rikdo and his staff are watching the movie version in Vol. 04, when the artist lets loose an onion-powered cloud of chaff). "Cases happen at the scene of the crime—not in the conference room!"

7: As Ito-chan would say, oh my goodness. The title of this "Outer Mission" is a succotash of various Japanese detective shows, including *Taiyo ni Hoera*, *Odoru Daisiosesen*, *Aburahi Deka*, *Hagure Keiji*, *Seibu Keisatsu*, and *Tantei Monogatari*. The rewriter has consulted Jonathan Clements and Motoko Tomemura's recent book from Stone Bridge Press *The Dorama Encyclopedia: A Guide To Japanese TV Drama Since 1953* to construct a comparable muligan based on some of the various titles these shows have had in English, or by which they have been translated.

7-3: Note that Repponmatsu II is practicing ventriloquism, making it appear that Watanabe is speaking when, in fact, the voice is hers. In the original Japanese, Watanabe's "dummy voice" is that of the way a peasant would speak to the authorities in a period drama.

14-1: In the original manga, Excel is bumpin' "Bad City," the theme to *Tantei Monogatari* (<http://www.tosai-video.co.jp/data/tanteibao/>), starring Yusaku Matsuda, whose style of dress she here also emulates. Years ago, in Viz's *Myeyes, Inc.*, there was a great "You'd do it for Randolph Scott!" moment when Ken encouraged Smile to go for it by invoking the sacred name of the late Yusaku Matsuda—still the icon of cool for many in Japan. He played Sato in Ridley Scott's *Black Rain*, just before his untimely death.

14-3: "Research And Investigation" was the subtitle of *Tantei Monogatari*.

10-4: The rewriter has never actually seen any of *The Matrix* films—not that he has anything against them (the Wachowski brothers took influences from anime, and he certainly done anime good in return by discussing those influences, not to mention producing *The Animatrix*, he just hasn't seen them. However, the fact he nevertheless recognized these lines lends support to a personal theory that there are some films one doesn't need to see, because everyone else sees them for you—the film is then absorbed by osmosis.

20-5-3: Same might argue that this quote from Scarface's "Body Snatchers" has no place in an Excel Saga story. But fortunately this is an *imaginary Excel Saga* story. That's right—all the other stories are *real*!

20-5-3 1/2: Except for the last chapter of Vol. 05, which was fantasy.

20-5-3 3/4: And the last chapter of the next volume, which is wish-fulfillment.

26-1/4: The killer yo-yo with the police crest inside held up by Momochi is a reference to *Sakuraba Deka*, the only Japanese TV show checked here that the rewriter Asa

177-1—FX *pu* [sneering]

177-2—FX *braun* [whirring]

177-3—FX *braun* [whirring]

178-1—FX *zawa* [murmuring]

178-1—FX *zawa* [murmuring]

178-1—FX *shin* [sound of silence]

178-1—FX *hiso hiso* [whispering]

178-1—FX *zawa* [murmuring]

178-2—FX *yura* [wobbling]

178-3—FX *zawa* [murmuring]

178-3—FX *fura* [staggering]

178-3—FX *do* [exploding]

178-4—FX *chaki* [clicking]

178-1—FX *ja* [clink]

179-2—FX *hian* [shooting]

179-2—FX *zawa* [clonker]

179-3—FX *ken ken* [clink-clink]

179-3—FX *pen* [clink]

179-3—FX *gaku* [clank]

179-3—FX *ken* [clink]

179-4—FX *bigya* [splash]

179-5—FX *bohahaba* [shooting]

180-1—FX *jupo* [taking off the mask]

180-2—FX *gaku* [wham]

181-3—FX *gooooo* [rambling]

182-3—FX *ji* [beep, inside word balloon]

182-3—FX *ji ji* [beep beep, inside word balloon]

182-3—FX *sooon* [whining]

182-4—FX *poan* [chick]

185-1—FX *bah bah* [bawling]

186-3—FX *maki maki* [munching]

186-4—FX *maki maki maki maki* [munching]

187-3—FX *hwa* [wailing]

OUBLIETTE

Your *EXCEL SAGA* bonus section!

"to rot," respectively.

67-4: In his non-fiction travel guide *Thrilling Cities*, Ian Fleming remarks that he was delighted upon visiting Macau to have the chance to play fan-tan, as, growing up reading *Fu Manchu* novels, he had come to think of the card game as the wickedest in the world.

79-4: The translator notes the store's name is Marumoto Futoshi, a parody of Matsumoto Kiyoshi, a chain devoted to drugs and cosmetics. This franchise is relatively new and quite popular with young women.

71-4: In the original, Excel makes reference to the Japanese folk tale (which has variations in other cultures) of a poor man whose only possession is a piece of straw, but then trades it to someone desperately in need of just such a thing for a more valuable item—contributing to trade up in this matter until he becomes a wealthy 599.

86: The robots on this page all bear the kanji for "water."

92-1: "Bretz Andromeda" was the final destination in Rintaro's classic anime film *Adieu Galaxy Express 999*, available in English from a company whose name starts with a "VIZ" and ends with a "LLC," with no room for compromise in between. 103: Iwata is being called by the spirits of the dead—from the other side of the *Sotzu no Kawa*, the equivalent in Japanese mythology of the River Styx. We also saw this happening to Ha-chan on page 59 of Vol. 82, although of course it probably happens more often to her than Rikdo cares to show.

133-6: The lucky color would be foretold through the use of janken for fortunetelling. Janken (to which *Kan'yusha's New Japanese-English Dictionary* gives the definition—perhaps better used for *doyinshi*—of "tossing *à la japonaise*") is the Japanese name for the good old rock-scissors-paper game played worldwide. Of mysterious origin, it is often called "Roshambo" in America—associated for some obscure and no doubt Masonic reason with Jean Baptiste Donatien de Vimeur, Comte de Rochambeau (1725-1807), who led the French forces that came to Washington's support during the American Revolution. How times have changed. The rewriter's favorite game of janken, of course, is the one played by Lupin and Jigen to decide who should fix the flat in *The Castle of Cagliostro*. Note that *You Only Live Twice*, the James Bond novel discussed in this volume's special Oubliette Bonus Article, begins with a game of janken between Bond and the head of the Japanese Secret Service!

134-1: "The Ballad of Narayama" is a folk tale about the eponymous mountain where, heck, in the good old days, aged relatives were dumped to die. Note that Excel made an allusion to it when hauling Hyatt up the tower steps in Vol. 85's "Bonus Mission."

145-5: Mitsukoshi is a department store (part of a nationwide chain) in downtown Fukuoka; hence, another in *Excel Saga's* history of nice, low-key pseudonyms based on major public landmarks.

147-1: The translator notes that she used to work for the international affairs department in the plaza of Fukuoka City Hall—where, you guessed it, Excel chooses to make her address (The

actually seen, thanks to Bannis Ouyang's noteworthy video program book for Timecon '87—the writing and design of which he shared in, back when he was a W-ess otaku. 27-1: Innocent of this crime, anyway, although the reader is, as always, invited to search their own conscience. The first few pages of this story have a "wash" look to them, and it appears they may have in fact been printed in full color when they first appeared in the May 2000 issue of *Young King Ours* magazine (they were not, however, reprinted in color in the original Japanese Vol. 09, which is what this Viz version is based on). Anyway, in the original Japanese, there's a note here at this point claiming that these pages were colored with Galaxy 9 Ink—not the chocolate one the Mars candy people put out in the UK, but the strangely-hued one sold in Japan: <http://www.seni.sakura.ne.jp/~tange/jarle/dokudokusp01.htm> 36-2: *He-do* makes a good sound FX here, as *Atedo* is also the colloquial form of *kurudomo*, meaning "but" or "however"—as in, *I want to watch, but-* 38-4: When the rewriter first went to Japan at age 14, he stayed at just such a hotel—the Asia Center at Japan, in the Akasaka district of Tokyo. The room was seven feet long: six of bed and one of coin-operated TV, 100 yen for an hour. I remember watching: Remington Steele dubbed in a thug-like voice, an instant curry commercial using Iggy Pop's "Risky," and *Lupin The Third* (second series, and in syndication of course) Episode #124: "1999: A Popcorn Odyssey." The hotel was check-full-o'-foreigners like myself, one of whom down the hall the very image of Mohandas K. Gandhi—skinhead, mustache, little round glasses—the lot. One day on my way out he politely accosted me, seeking my help in turning on his TV set. As you might perhaps have guessed, it was a matter of him not having inserted a coin. I did so, and he thanked me with the yagic namaste gesture. At the time I had supposed him a man of the East, unfamiliar with modern vending. Looking back now upon the incident half a lifetime later, it occurs to me more likely that he was a holy monastic, and that I had given him his chosen alms. If we ever meet again, I shall ask what it was he watched.

39-1: In case you didn't look closely at the screen, look closely at the screen. In the City of F-Ville, a magical town full of wonder and excitement, Excel and Mince look super ka-we-ii! Everyone knows the sung Shonen Knife did about *The Powerpuff Girls*, but the Japanese version itself (that is, the Japanese-dubbed *Powerpuff* shown over there) used as its theme the wonderful "It's Up To You!" by the brilliant green (a Japanese group—they write their name in all English lowercase—of which Evangelion's Yoshiyuki Sadameto is also a big fan), a track found on their third album, *Los Angeles*. 41-1: In the original manga, Eigale compared the bath to Beppu, Amegosa, and Yufuin, well-known hot springs resorts in Kyushu (Fukuoka's home island, naich.) 54-3: For the record, the translator notes that the two *Azaji* which make up Kapapa's name mean "reed mace" (what are more commonly called "cattails" in the Houston bayous—the rewriter learned to cook them while in the Scouts), and

codes are simply the first three letters of their name—Atlanta, BOSon, MiAmi.

Fukuoka, Japan—If Palazzo and Kabay's contested City of F-d-up circumstance—is among those so fortunate. And after nine volumes of Excel Saga you are hardly surprised to hear it.

But bear in mind these codes are assigned by the International Air Transport Association, based out of Geneva, Switzerland, a country not known for its Bewis giggles and Butt-head chuckles. Furthermore English is the accepted international language of aviation; everyone working in the industry or the agencies regulating it is expected to at least know some. They say you usually learn a language's swear words first, yet there we are—everyone from European bureaucrats to your friendly online travel agent looks at ACROSS's target for conquest, at the city the Environmental Security Agency defends, scratches their head, and just says FUK. And in the immortal words of Tetsuro Tanba in *The Last Days of Planet Earth*, "Let's go there!"

It's going to be a necessarily brief tour, though, as my guide knowledge is limited, never having gotten within a thousand kilometers of the place. Nevertheless I had my first fateful encounter with Fukuoka quite early. I came about it through one of the few authority figures a young man can respect: Bond, James Bond. In 1977, when I was seven years old, my parents said I should watch this movie on ABC called *You Only Live Twice*, saying they had loved these "Bond Films" when they were first going out (as early as the 1970s people thought of the Bond films as essentially being "very 40's"). Good call. The movie was only my second exposure to Japanese pop culture, the first having been *Speed Racer*. But from all indications those guys over there now definitely seemed on a roll.

You Only Live Twice is a Bond film, but almost the entire film is set in Japan, having been shot there in 1966, and hence the film is wall-to-wall with Japanese locations and Japanese actors—including the aforementioned Tetsuro Tanba, who plays "Tiger"

Tanaka, 007's ally and head of the Japanese Secret Service. It turns out they employ ninja, and the big battle at the end (with the obligatory countdown to world destruction ticking) features dozens of the silent warriors rappelling into Blefeld's secret SPECTRE rocket base inside an extinct volcano! No CG in those days; everything (including the rocket base set) was real. I agree with the much-recommended British book *Kiss Kiss Bang! Bang!—The Unofficial James Bond 007 Film Companion* that *You Only Live Twice* is the best of the Bond films, "spectacular in a sense now forgotten."

"Well, I wanted more Bond, but you couldn't just go out and rent, let alone download, a movie in those days; you had to wait for them to come on TV again, or to show at a theater. Fortunately I found out these movies were based on a series of books by Ian Fleming. Having now equipped my bike with empty soup cans full of oil I could tip over to foil pursuit (not to mention those little colored smoke bombs taped to the rear bumper, although these proved difficult to light while

rewriter observes that this of course means she would have worked in the same building as Sumiyoshi, Matsuya, Iwata, and Watanabe!). You can see a picture of the edifice before which Excel's mighty shout of page 154 rings at: http://www.citydo.com/pr/f/fukuoka/area_fukuoka/kenbun/roshi/shi/fukuoka008.html.

140-2 In Japan, one speaks of your life flashing before you on a shadow-picture lantern; apparently Excel received only a vision of a generic one, which comes with images of horses. Something like those fake family shots that come with picture frames.

170-3 The bronze statue that the fighter for justice wastes is of Primavera, made by Canadian sculptor Esther Wertheimer; you can see it at her site.

<http://www.ewertheimer.com/portprim.htm>. The translator notes it was installed as part of a 1992 civic art promotion drive that purchased over two dozen works, including pieces by Federico Motta and Keith Raring. If you dare, you may seek images of them at http://www.city.fukuoka.jp/cgi-bin/odb-getLese?WIT_template=AC02022&WIT_eid=009215920&EPWd_qRtPdpt1A4Bg91K&Bt=AC01022&af=1#15—surely the most intimidating URL "Dublette" has ever printed. When it comes to artists, the Net isn't all about hentai CGs; just mostly.

182-3 The city does in fact hold festivals and other events there, including "Asian Month" in September, highlighting Fukuoka's historical (and continuing) role as a Japanese gateway to Asia.

186-1 Baumkucken—the traditional German "tree cake," so-named for its concentric rings, is fairly popular in Japan. For a recipe on this kind of cakes, please consult <http://www.germanculture.com.au/recipes/bkamas13.htm>

186-8 The first two are known in North America, of course. Kakechiken is a fast-food chain specializing in curry. The rewriter notes that chips (french fries) and curry is an extremely popular take-out dish in England. Perhaps Mr. Beckham can introduce it here.

Special Dublette Bonus Article!

"Now, pay attention, Excel..."
My somewhat irregular introduction to Fukuoka
By Carl Gustav Horn

You know these three-letter codes that are used to signify airports on schedules, luggage tags, and so forth? Some are fairly confusing. Chicago O'Hare International is one of the world's busiest, but its code, ORD, is a holdover from the time it was just an airstrip in an orchard—i.e., "Orchard Field." Orlando International in Florida is another popular destination with an obscure historical tag: MCO, for the McCoy Air Force Base that used to be there. In his December '94 article for the *Journal of the Airline Pilots' Association*, Dave English writes on this airport arcane, noting these fortunate cities whose

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Your *EXCEL SAGA* bonus section!

Bond the garden was built "in jest that corner of Japan that used to be the headquarters of the Black Dragons and has always been a hotbed of extremists. ... Toyama, the former head of the Black Dragons, came from Fukuoka; so did the anarchist Hirota, and Nakano, leader of the former Tokokai or Fascist group, in the Diet. It has always been a nest of scoundrels, this district, and it remains so today."

There seems little more I can add when speaking of the City of E. But would Fleming have liked *Excel Saga* specifically? It might not seem to be his cup of vodka martini, yet what clues can *You Only Live Twice* give us? Inside himself "a cruel and cunning spy," if you'll remember his dream from *Excel Saga* Vol. 03) would no doubt be pleased to know he shares the same *esthétique des femmes* as Bond. While also not into that *Julian* (encountering a train full of giggling students in Japan, 007 remarks to Tanaka "a lot of pretty girls, rather too young for me"), the most frequently remarked-upon feature of the female characters in the Bond novels are their breasts, whether described as fine, firm, flawless, or proud. I don't recall precisely, but I think that in one book they might have even been described as arrogant. There's not that much swearing in *Excel Saga*, and when Bond tries to swear, "Tiger" Tanaka upbraids him with the extraordinary claim, "There are no swear-words in the Japanese language and the use of bad language does not exist." Now, Ian Fleming based Tanaka on a Japanese friend of his who was an editor on the staff of the *Japan Times*, and either Fleming actually believed this assertion, or, perhaps, he thought it was too bizarre not to simply pass along to his readers at face value. For the record, Bond replies to Tanaka, "No self-respecting man could get through the day without his battery of four-letter words to cope with the roughage of life and let off steam. If you're late for a vital appointment with your superiors, and you find that you've left all your papers at home, surely you say: well, Freddie Uncle Charlie Kato, if I may put it so as not to offend."

Yes, in 1964, when *You Only Live Twice* was first published, you couldn't say "FWK" in a mass-market paperback like this one. But you could go there, and we must here acknowledge James Bond's pioneering trip to Fukuoka, from which, forty years later, all the self-respecting secret agents and evil overlords of *Excel Saga* can take inspiration. Perhaps there is one more exchange in the novel that links Fleming and Rikdo in spiritual fraternity. Just before he sets off to penetrate Blofeld's base, Bond gets exasperated with Tanaka's string of morbid jests about his mission, saying, "You've got a funny sense of humor, Tiger." The head of the Japanese Secret Service informs 007: "It is merely different from yours. Most of our funny stories involve death or disaster."

—Carl Gustav Horn

* Of this 1974 film Patrick Macias predicted in the 1999 book *Japan Edge*: "No doubt the real apocalypse won't be nearly as entertaining." Mr. Macias (www.patrickmacias.com) proved a true seer, and yee don't need the mark of the Beast on your hand to also go out and buy his 2001 *TokyoScope: The Japanese Cult Film Companion*, where

riding), I set out for the public library. Like my school library would carry them. Fortunately, these were the 1970s, and the public library not only had the Bond books, but in paperback editions featuring the awesome photo-covers popular in the era. *You Only Live Twice*'s boasted a bottle of Suntory whiskey, ninja climbing tools, a half-smoked cigarette, and a gleaming tanto dagger drawn from an aged ivory sheath.

As is often the case, the book turned out to be different in plot from the film, as well as much more detailed. Ian Fleming, who died in 1964 just before the movie version of Goldfinger made James Bond an international superstar, was an extraordinarily vivid writer. The bizarreness of his Bond villains (Dr. Evil's whole "The details of my life are quite...inconsequential" story is a direct satire of Fleming's style) came in part from his own love of stories of horror and the supernatural. Fleming's library contained many saints beloved of the Goths, such as Poe, Le Feu, Bram Stoker, Lautréamont, and de Sade. It was a trip to Japan in the late 50s that inspired Fleming to send Bond there on a mission; but naturally he was drawn to the weird and disturbing side of the culture. When Fleming called Japan, "a country with an unquenchable thirst for the bizarre, the cruel, and the terrible," he was of course speaking of himself, noting that the only souvenir he bought on his trip was a woodblock print of a man being beheaded. He would have loved manga.

He definitely loved Fukuoka, for in the book *You Only Live Twice* it is revealed Fukuoka Prefecture was the location Blofeld chose to place SPECTRE's operations in Japan. Instead of the hollowed-out volcano, the original story has his base be an ancient castle on a cliff overlooking the scenic Sea of Genadei, only a short day trip by car out of Fukuoka city limits. And instead of trying to rule the world, Blofeld's kicking back after various defeats by Bond to retire in luxury—but that doesn't mean all the fun has gone out of his life. For on the castle grounds he's constructed what the book calls a "Disneyland of Death"—a beautiful park full of 22 varieties of poisonous plants, through which creeps various deadly species of snakes, spiders, and scorpions, designed with landscaping that features random pools of boiling mud and ornamental ponds stocked with piranha. Supposedly a private botanical garden for scientific research, the whole set-up is in fact designed to lure people who want to commit suicide—and by the time Bond shows up to settle his hash, hundreds of Japanese have done so for the vampiric amusement of Blofeld.

But, according to "Tiger" Tanaka, the evil overlord set up shop in Fukuoka not only for the scenery, but because he just plain liked the kind of folks you find there: "I should not have dismissed as fanciful certain reports that reached me from the Chief of Police at Fukuoka," explaining that all the men hired to be on the botanical garden's staff were former members of the Black Dragon Society (in Japanese, *Kokuryukai*, a real-life secret organization whose spies and assassins were active in the decades before World War Two—of its founder, Mitsuru Toyama, it is said he was "advocating world conquest by the time he reached his twenties"). Tanaka tells

Mecias devotes several pages to *The Last Days of Planet Earth*. That's actually the name the film was released under in America (its original title is *Nostradamus no dai yugen*—"The Great Prophecies of Nostradamus"), and Japanese otaku will pay a cool US\$300 for the old American laserdisc of this film, for it is unofficially banned in its own country. The prohibition comes not so much from its portrayal of the last days *per se*—an amazing grab-bag Revelation where answering the angelic call of seven trumpets comes not hail and fire, but a motley collection of dopesmoking hippies, death-tripping bikers, creeper vines in the subway, giant slugs on the freeway, and gene-twisted children exhibiting the remarkably square mutant power of super-moth.

But the radioactive eborigines in the jungles of New Guinea were regarded as offensive by an anti-nuclear group, as was a vision of a post-holocaust wasteland to come where hairless, pointy-toothed chilluns fight over teslime rights to the serpent that once tempted man. The producer of *The Last Days*, Toho, had survived *Godzilla vs. The Strong Monster*, but of this controversy, Tohsare Tanba again has the last word: "That's... too much." The film was withdrawn and never released in Japan, not even in an edited version. Where did all this leave me? Gasping in awe at Patrick's science when, watching Gaim's recent series *Abenobashi* (like *Excel Saga*, out on DVD from ADV Films), one "coming next episode" trailer has the Japanese announcer blurt out in English, "Don't shoot! They are human beings!" Mad real otaku like *Abenobashi*'s director Hiroyuki Yamaga know that's the very line Toho dubbed into the New Guinea sequence to try and defuse the controversy—but I had learned that fact first from Tokyoscope.

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